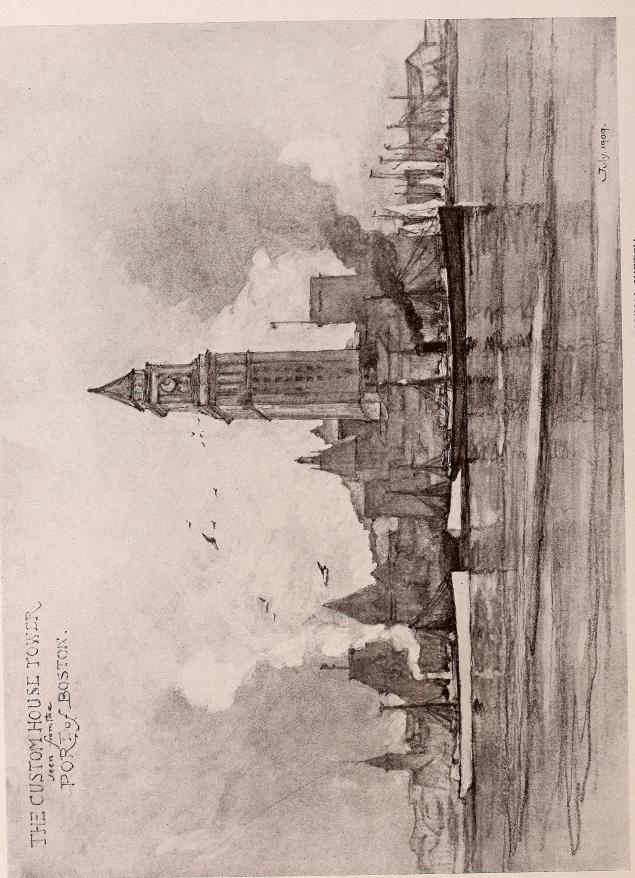
# THE YEAR BOOK OF THE BOSTON ARCHITECTURAL CLUB

1909





PHOTO IN SICILY By George Porter Fernald



UNITED STATES CUSTOM HOUSE, ARCHITECTS' ORIGINAL SKETCH Peabody & Stearns, Architects

# BOSTON ARCHITECTURAL CLUB YEAR BOOK 1909



SPOUT IN PARIS Photo by Mr. Walter H. Kilham

PUBLISHED IN CONNECTION WITH AN
ARCHITECTURAL EXHIBITION HELD IN THE GALLERY OF THE
OLD MUSEUM OF FINE ARTS, COPLEY SQUARE
NOVEMBER 1 TO NOVEMBER 28, 1909

# ACKNOWLEDGMENT

The BOSTON ARCHITECTURAL CLUB wishes to acknowledge the cooperation of all who have aided in any way in the production of this Year Book.

The field that the club fills is of so much importance to the young men of the profession that the club feels strongly its obligation to continue the educational work of its atelier and classes, which is made possible to-day only through the instrumentality of this Year Book.



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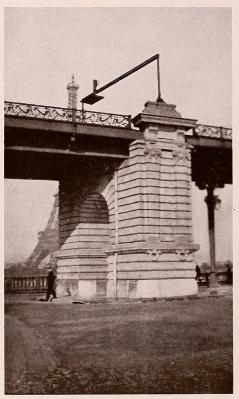
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## Boston Architectural Club

SUMMARY OF THE YEAR 1908-9

The past year has been a most successful one. The Club has grown in membership, having increased its list of members by 39 since the previous year, making a total membership today of 335. The Club has been able, largely through the success of its last exhibition catalogue, to have a financially successful year, with more in the Club Treasury than when the year started, in spite of increasingly large running expenses.

The atelier has been taken advantage of by an increasingly large and enthusiastic body of fellows, who have worked hard at the problems issued by the Beaux Arts Society of Architects, and have made a

gratifying record in the matter of mentions and places.

The library is constantly increasing through purchases made possible by the fund established by Mr. Arthur Rotch, and in the past year it has also received a gift of valuable books from the Rotch estate. Considerable work has been done towards the arrangement of material, the architectural magazine plates having been completely sorted, arranged, and placed in substantial files, where they should be of much use.

The usual club meetings have been held, and the Club members have had the opportunity of meeting members of the profession both in and out of Boston. It is hoped to have still more architects from other cities present at the various meetings of the Club in the future.

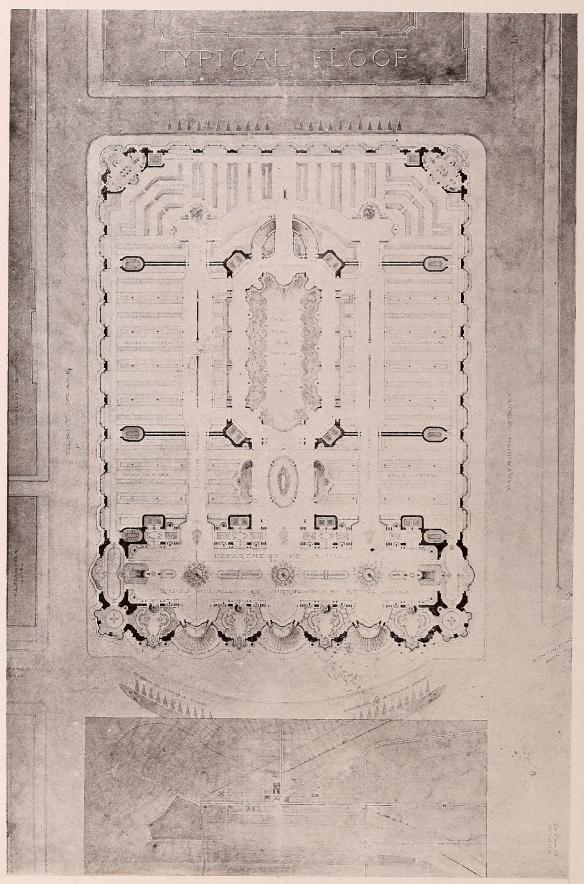
An exhibition of the work of the principal architectural schools of the country was held at the Club in December, 1908, comprising exhibits, from the architectural departments of the Carnegie Technical Schools, Columbia, Cornell, Harvard, Massachusetts Institute of Technology, the University of Pennsylvania and the ateliers of the Society of Beaux Arts of Architects, and our own Club. It was an exhibition of very great interest, nearly two hundred entries being received, and such exhibitions in the future are to be most earnestly desired.

On December 5, 1908, at a regular meeting, the Club voted to establish a fund for the support of the educational work. This fund was to be known as The Education Endowment Fund, and was to be held by three trustees, under a deed of trust, a certain proportion of the income to be turned over to the treasurer of the Club for purposes to be designated by the trustees. Mr. Robert S. Peabody, Mr. Robert D. Andrews, and Mr. R. Clipston Sturgis accepted their appointment by the President as the first trustees. On October 2nd, at the annual meeting, a new article in the constitution was adopted, providing for this fund as a fundamental part of the Club organization. Of course a very small part of such fund can be subscribed by the Club members. and it is hoped that people who are able to give, and who are interested in such efforts along the lines of what is known as continuous education, will recognize the work along this line that the Club is striving to do, and will give it the substantial backing which it needs by contributions to this fund.

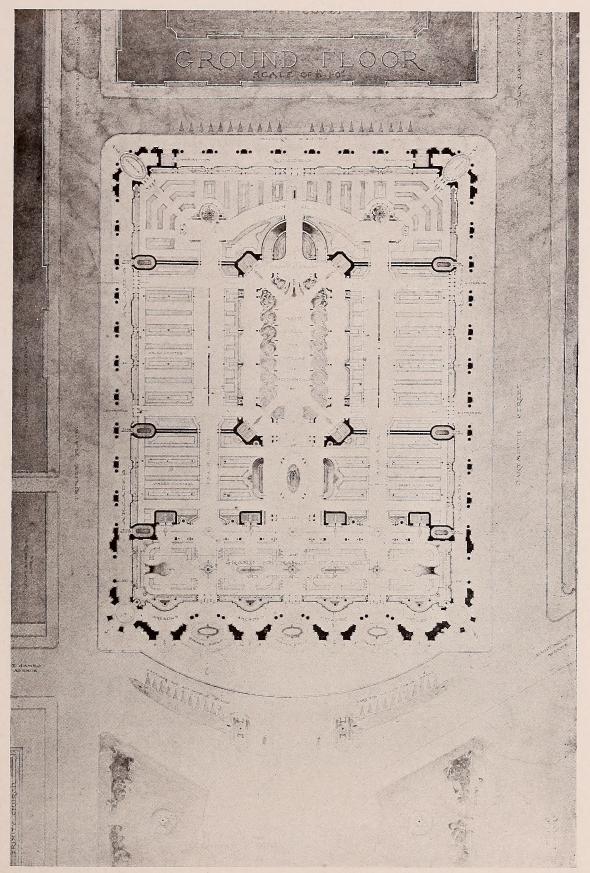


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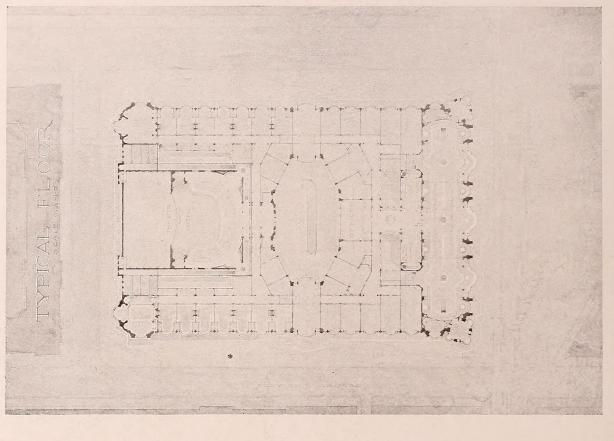
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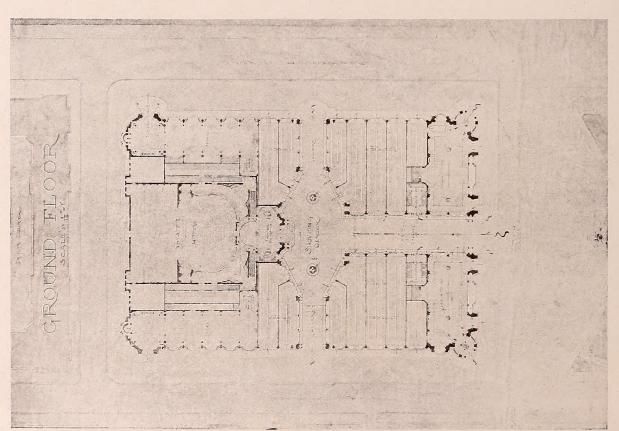


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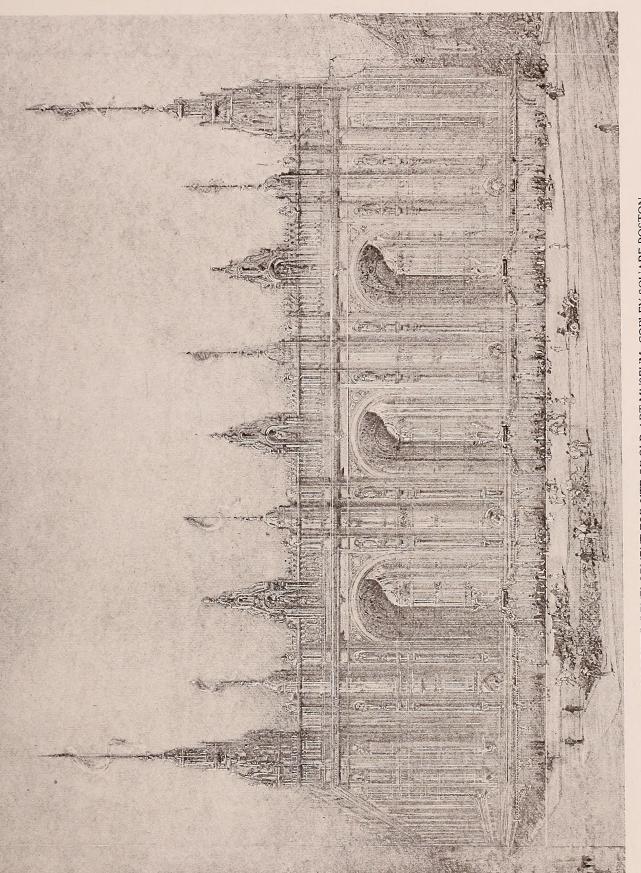


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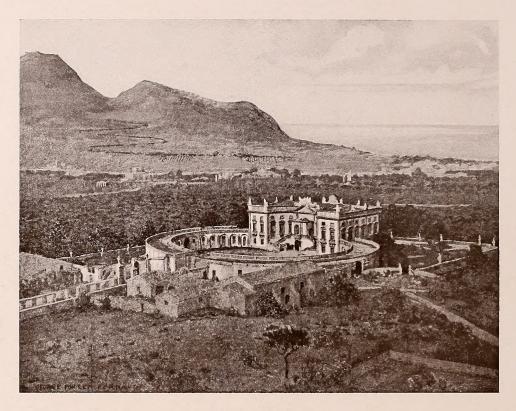




SUGGESTED DEVELOPMENT OF SITE OF OLD ART MUSEUM, COPLEY SQUARE, BOSTON Codman & Despradelle, Architects



SUGGESTED DEVELOPMENT FOR SITE OF OLD ART MUSEUM, COPLEY SQUARE BOSTON Codman & Despradelle, Architects







SKETCHES IN SICILY George Porter Fernald

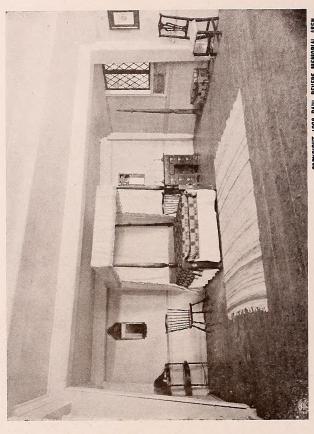






SICILIAN SKETCHES George Porter Fernald





COPYRIGHT 1908 PAUL REVERE MEMORIAL ARSM.







PAUL REVERE HOUSE INTERIORS Restored by Joseph Everett Chandler



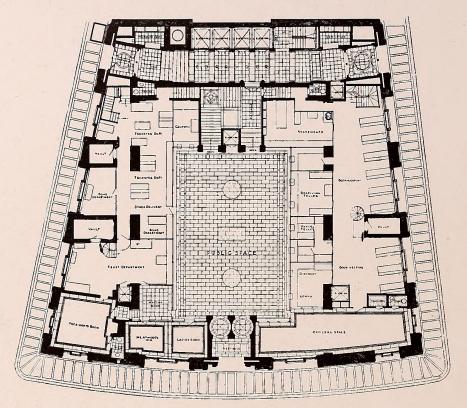
RESTORATION OF PAUL REVERE'S HOUSE, BOSTON, MASS.

\*\*BOPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN.\*\* Family Living Room

Joseph Everett Chandler, Architect



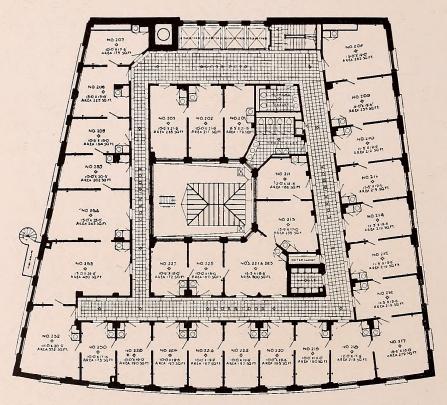
SOPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN.



NOTE-ALL FIGURED DEMENSIONS

FIRST FLOOR PLAN

SCALP OF PERT

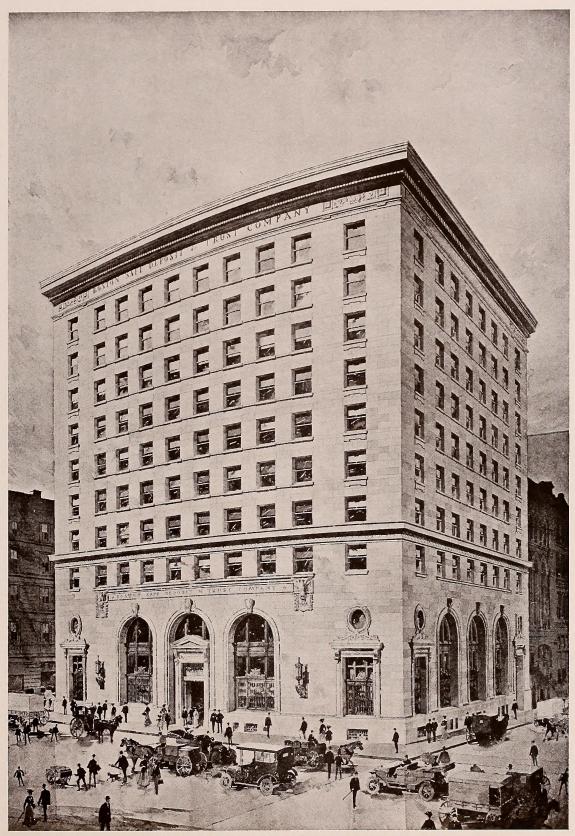


SCALE OF PEET.

SECOND FLOOR PLAN.

Note-ALL FIGURED DEMENSIONS

NEW BUILDING FOR BOSTON SAFE DEPOSIT CO., FRANKLIN ST., BOSTON Shepley, Rutan & Coolidge, Architects



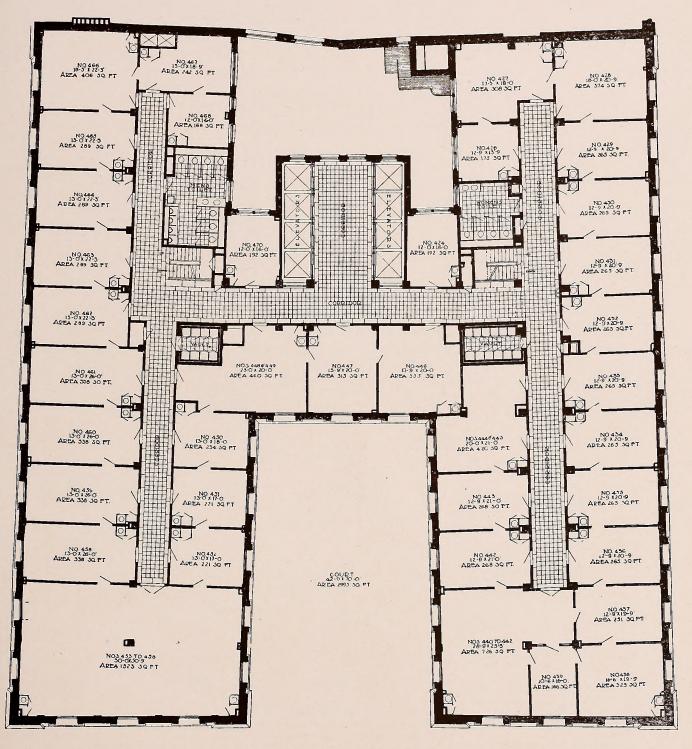
NEW BUILDING FOR BOSTON SAFE DEPOSIT CO., FRANKLIN ST., BOSTON Shepley, Rutan & Coolidge, Architects

SCALL OF FEET

FIRST FLOOR PLAN

NOTE - ALL FIGURED DIMENSIONS ARE APPROXIMATE

JOHN HANCOCK BUILDING Shepley, Rutan & Coolidge



SCALE OF PEET

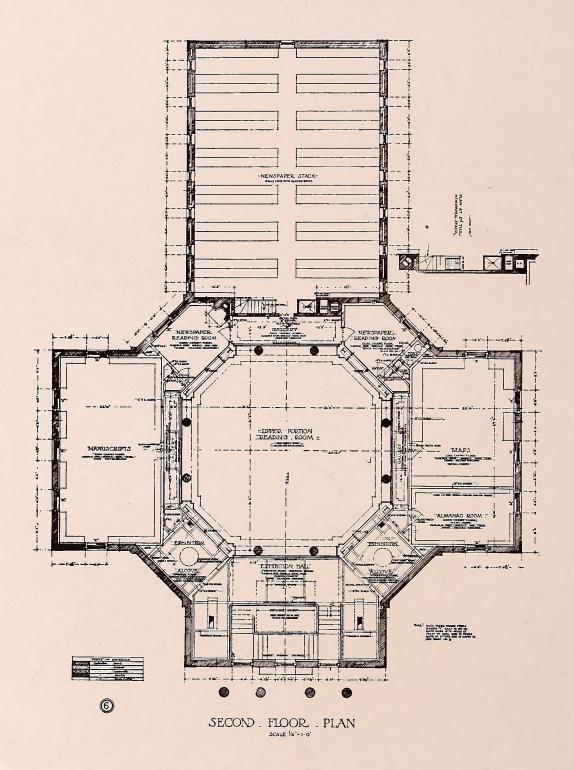
FOURTH FLOOR PLAN

JOHN HANCOCK BUILDING
Shepley, Rutan & Coolidge

NOTE: ALL PIGURED DIM EN SIONS

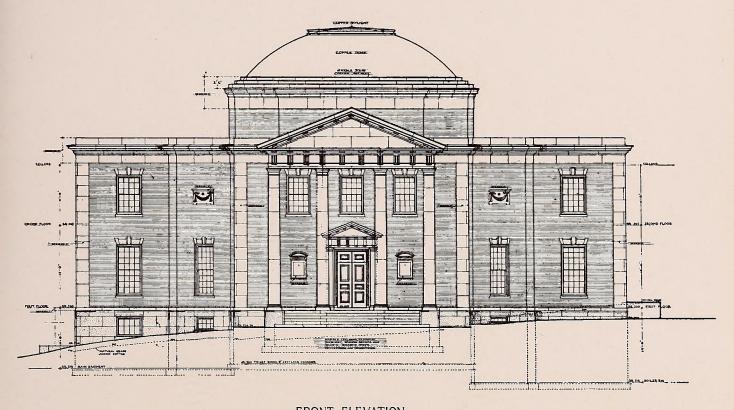
# BUILDING FOR THE AMERICAN ANTIQUARIAN SOCIETY AT WORCESTER.

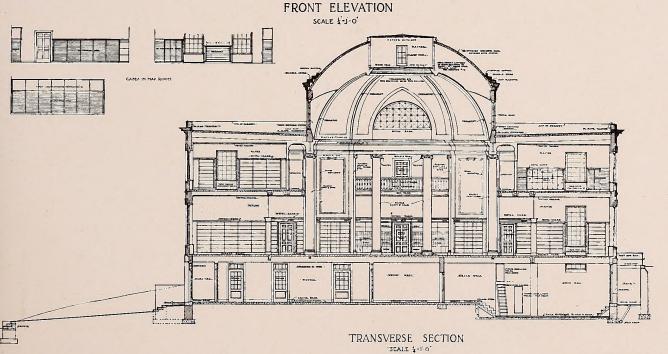
WINSLOW & BIGELOW AND R. CLIPSTON STURGIS ASSOCIATE ARCHITECTS BOSTON



# BUILDING FOR THE AMERICAN ANTIQUARIAN SOCIETY AT WORCESTER

WINSLOW & BIGELOW AND R CLIPSTON STURGIS ASSOCIATE ARCHITECTS BOSTON

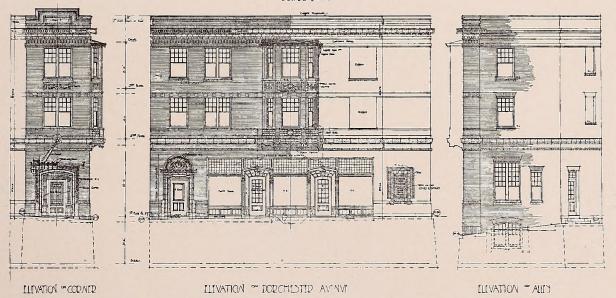




### PUBLIC LIBRARY OF BROOKLINE MASS

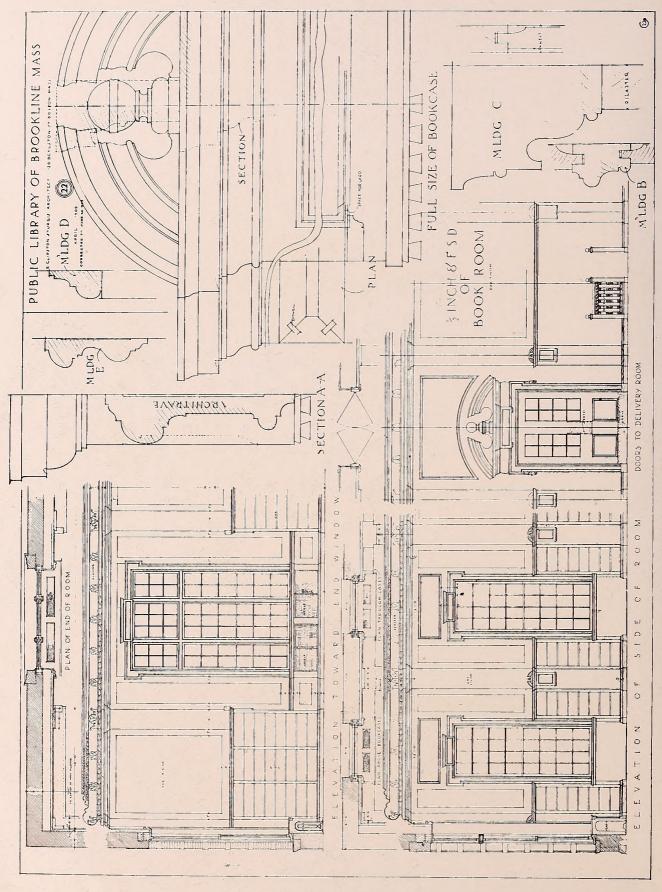
CHARLETED TO JUNE 12-100 74018 ---CHILDREN'S D c-+

· FIRST FLOOR · PLAN ·

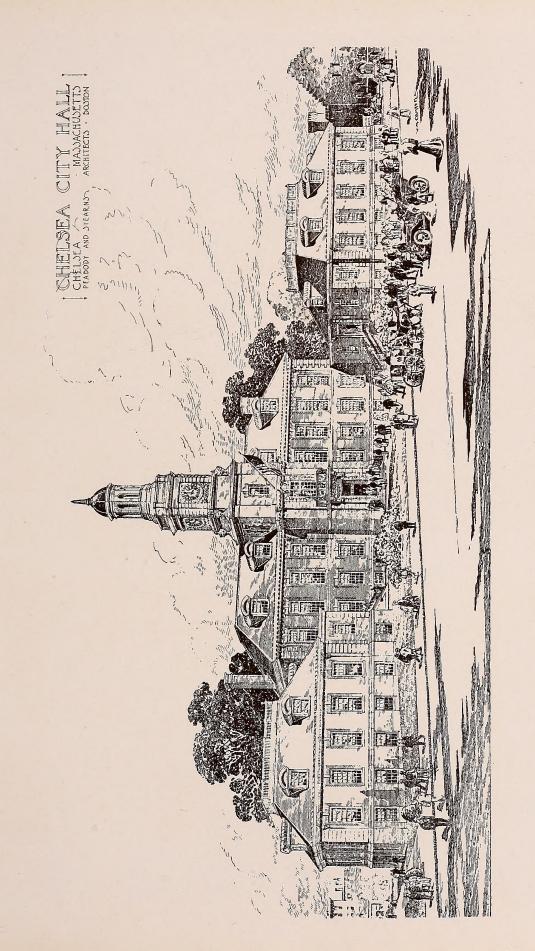


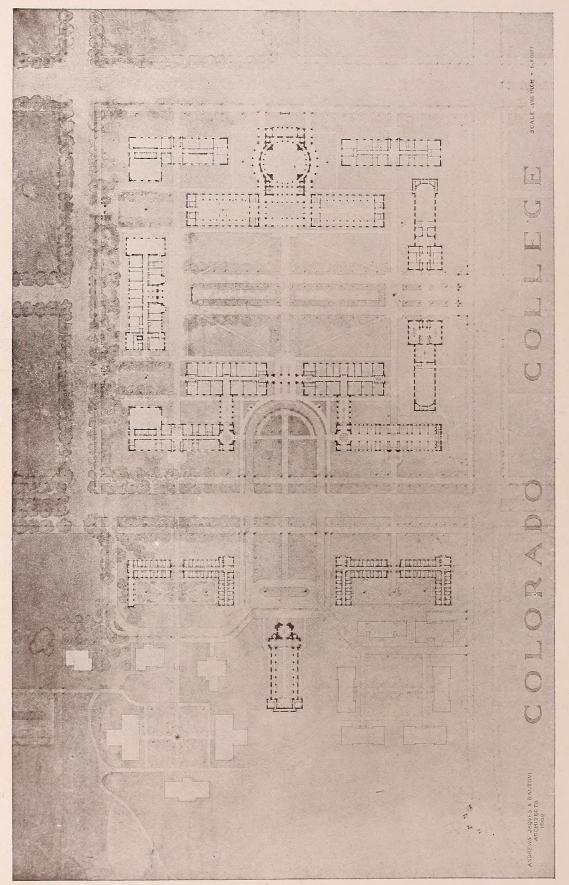
TIGOTES IN CIRCLES ARE SUMMERS ASSESSED AGENCY OFFICE DIAGRES IN CIRCLES ARE ALEXANDE OFFICE AGENCY OFFICE AGENCY OFFICE AGENCY OF A CONTROL OF A CO

BUILDING IN DORCHESTER, MASS. Chas. E. Greco, Architect

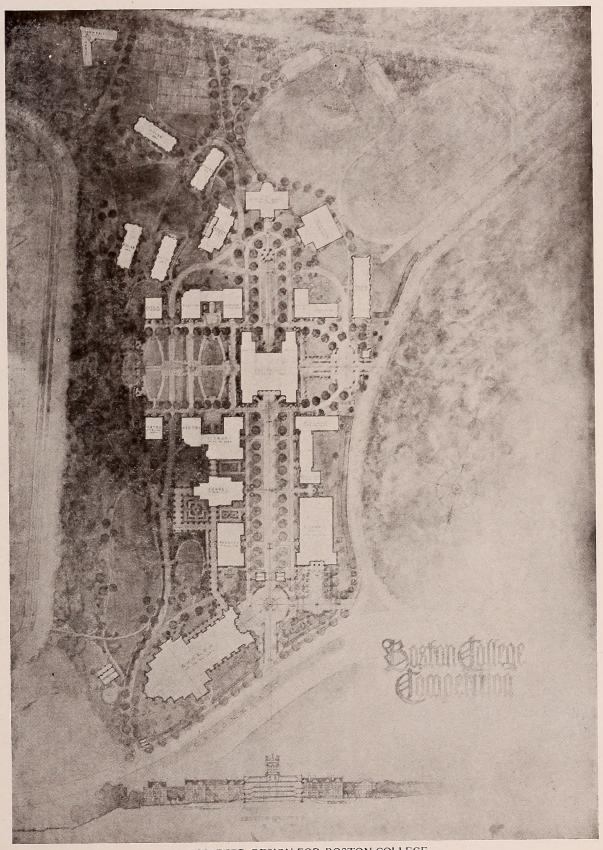


DETAIL, PUBLIC LIBRARY, BROOKLINE, MASS. R. Clipston Sturgis, Architect

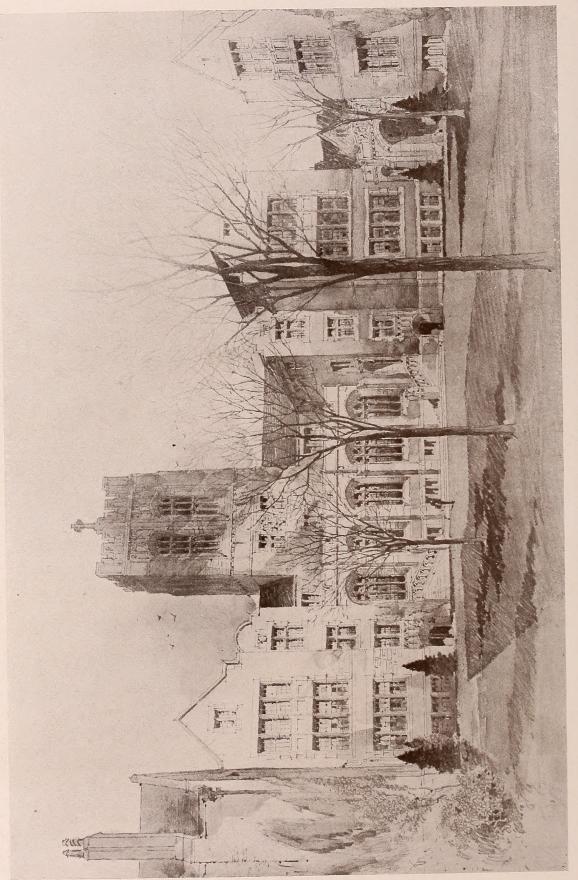




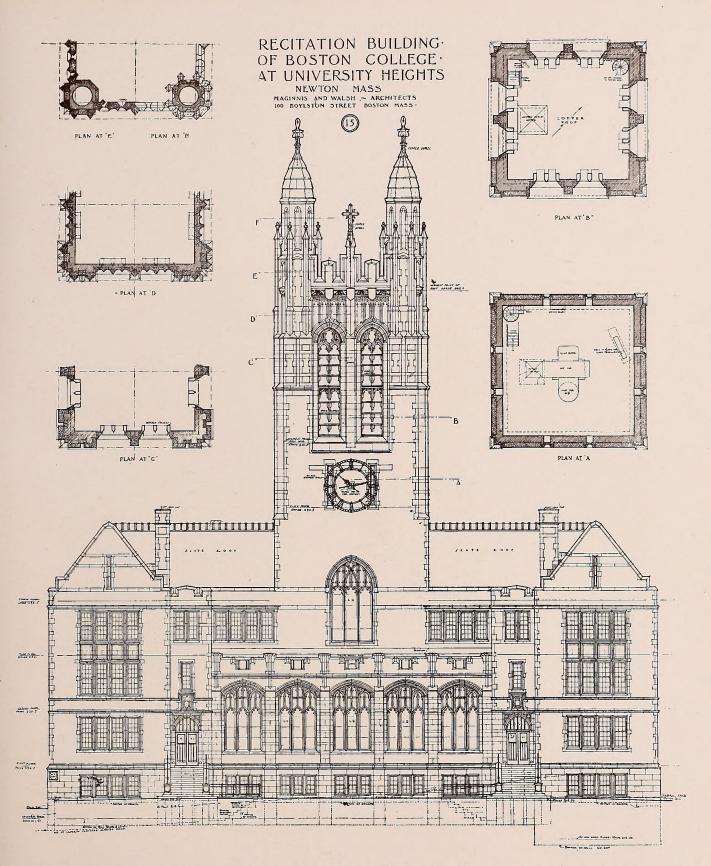
Andrews, Jacques & Rantoul, Architects



ACCEPTED DESIGN FOR BOSTON COLLEGE
Maginnis & Walsh, & Architects. Pray, Hubbard & White, Landscape Architects



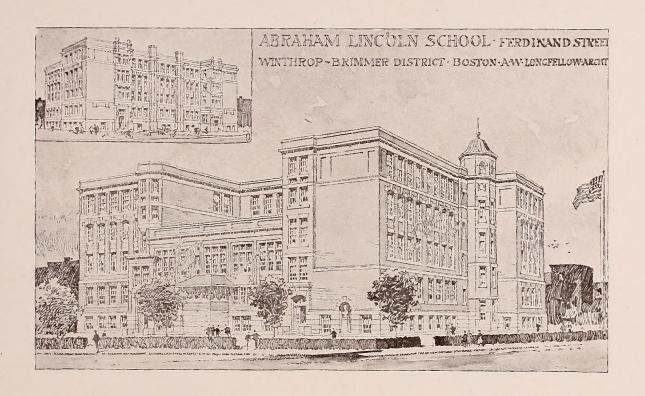
BOSTON COLLEGE COMPETITIVE ACCEPTED DESIGN

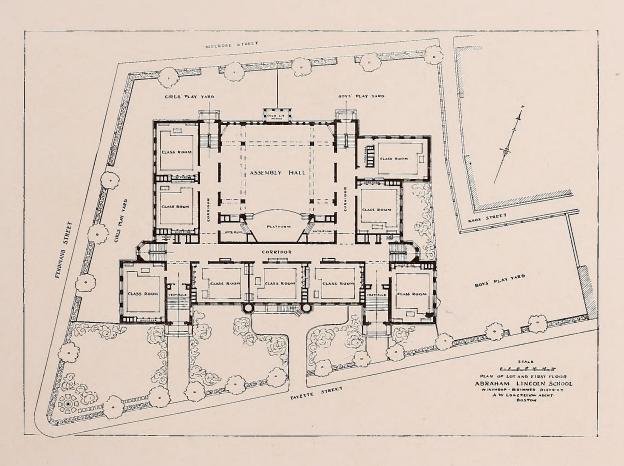






DETAIL OF SALEM HIGH SCHOOL Kilham & Hopkins

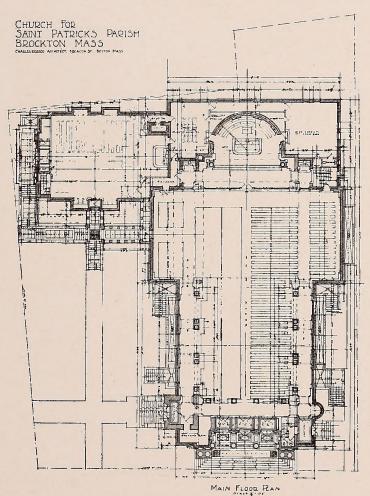




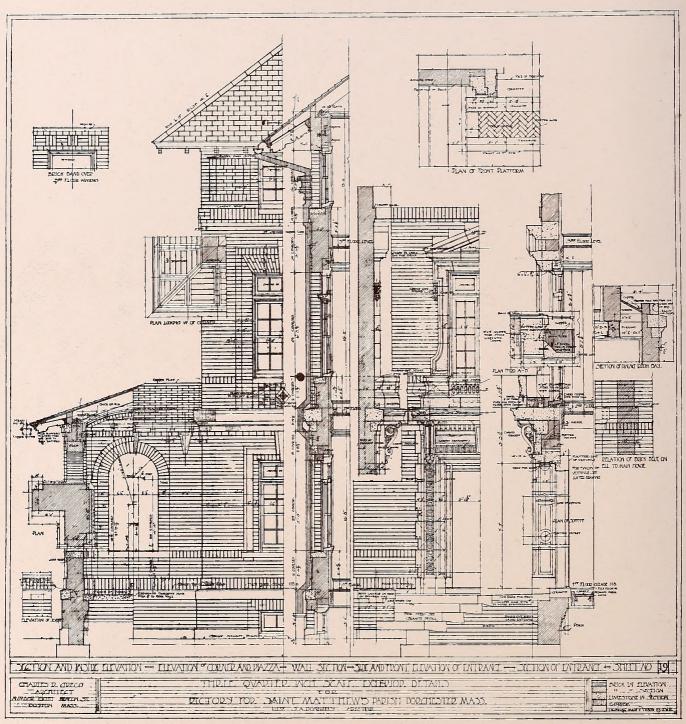




THEATRE BUILDING, PORTLAND, MAINE G. H. Desmond



Charles R. Greco



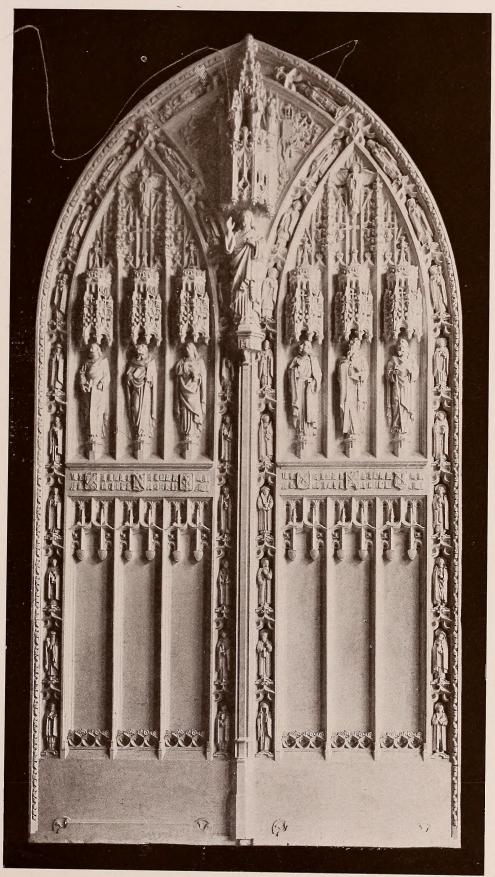
DETAIL ST. MATTHEWS, DORCHESTER Chas. R. Greco

CHURCH FOR
SAINT PATRICK'S PARISH.
BROCKTON MASS.
CHARLES REFERED, ARCHITECT, OBERCON ST. BOSTON MASS.

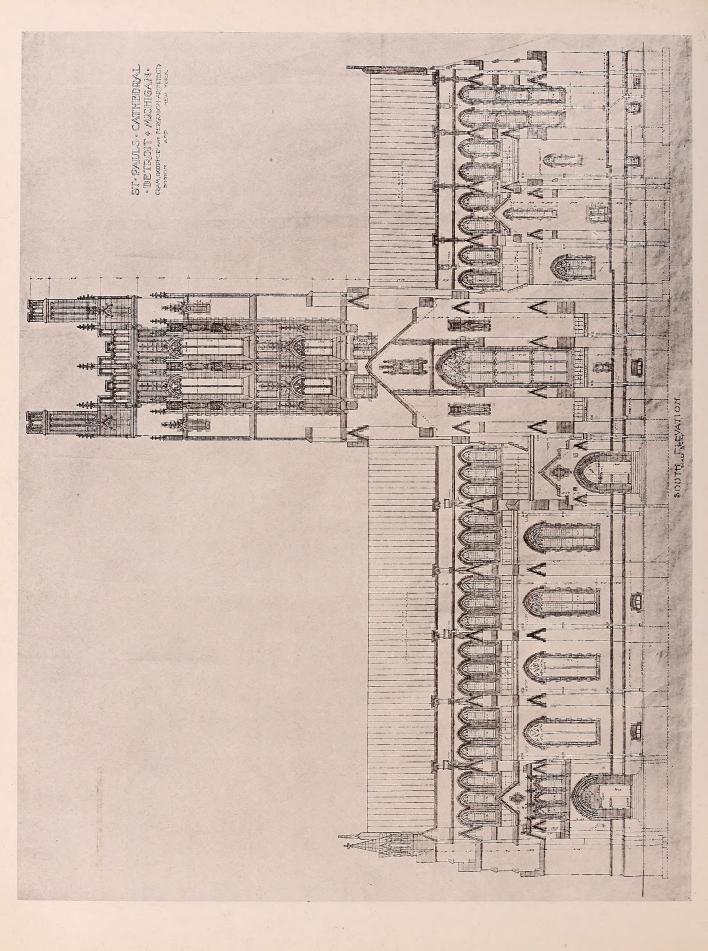


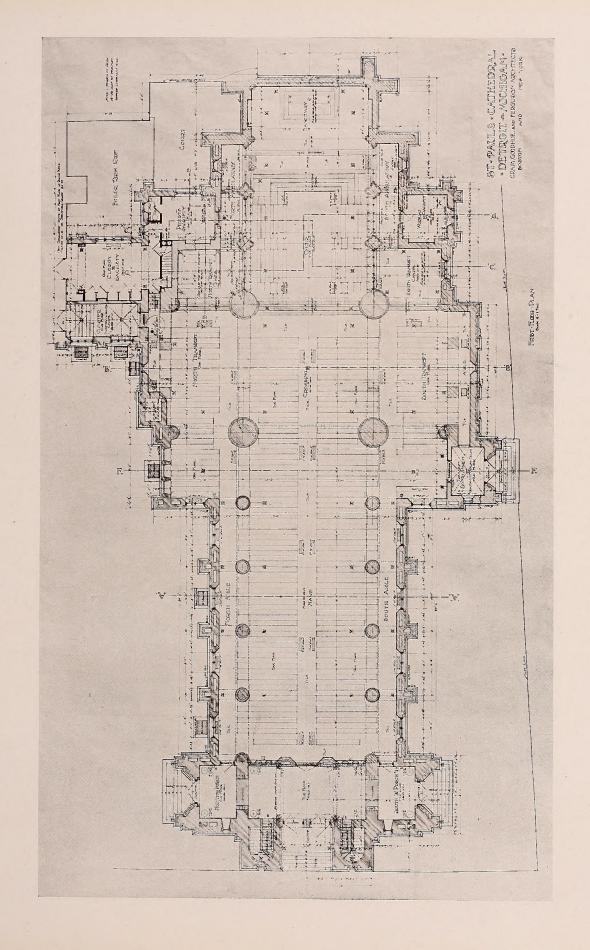


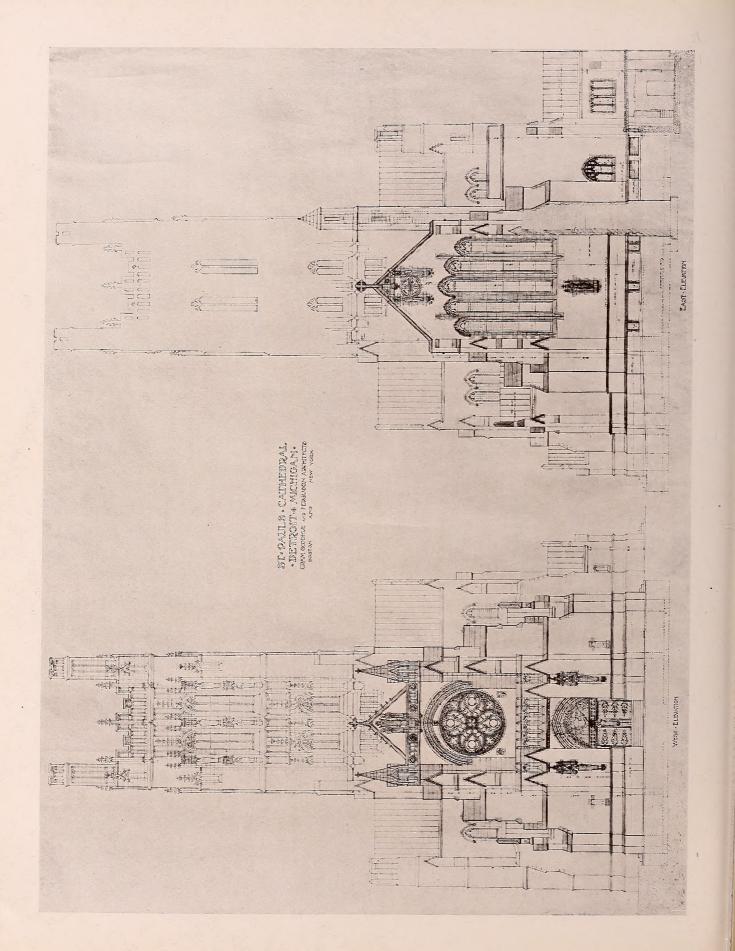
MEMORIAL WINDOW Harry Eldredge Goodhue Co. Maginnis & Walsh, Architects

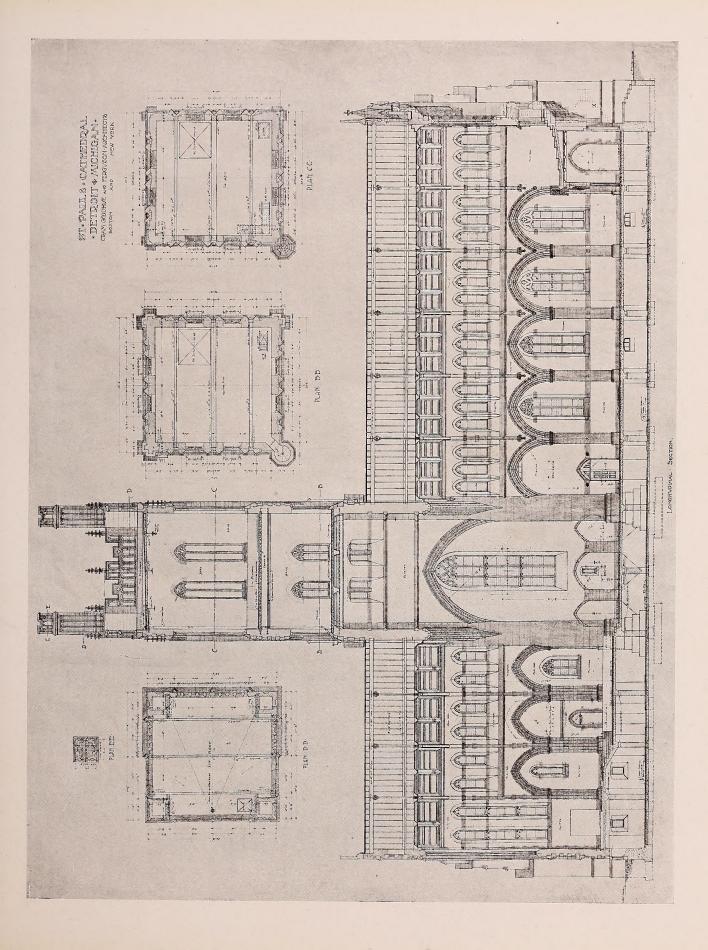


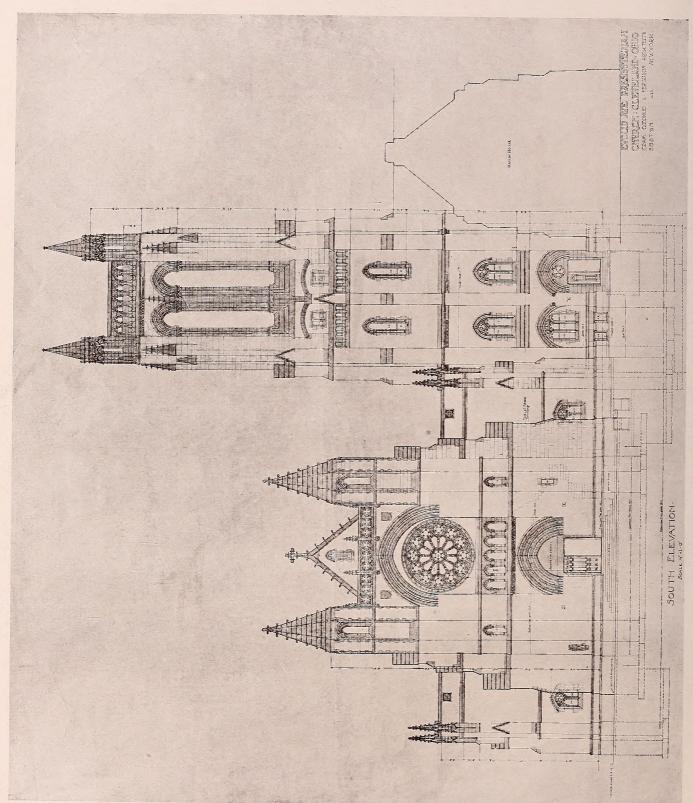
BRONZE DOORS, MEMORIAL CHURCH, FAIRHAVEN, MASS. Brigham, Coveney & Bisby



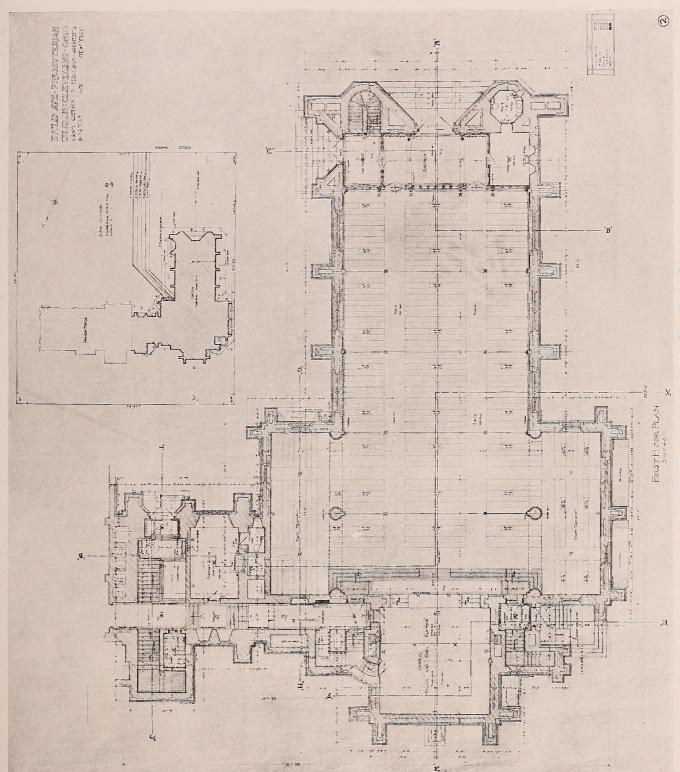








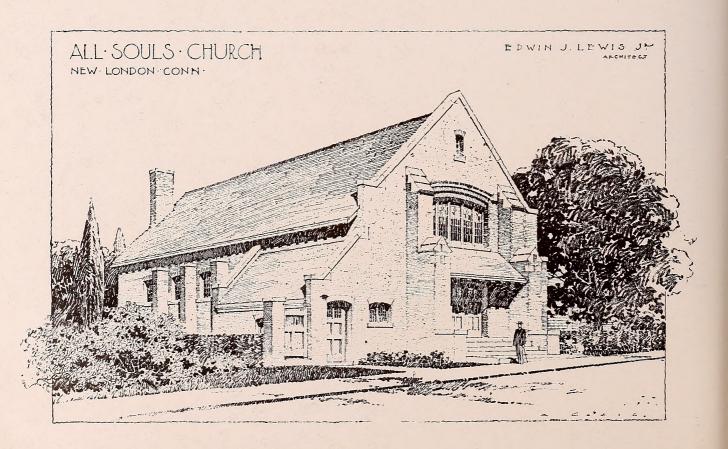
PRESBYTERIAN CHURCH, CLEVELAND, OHIO Cram, Goodhue & Ferguson, Architects

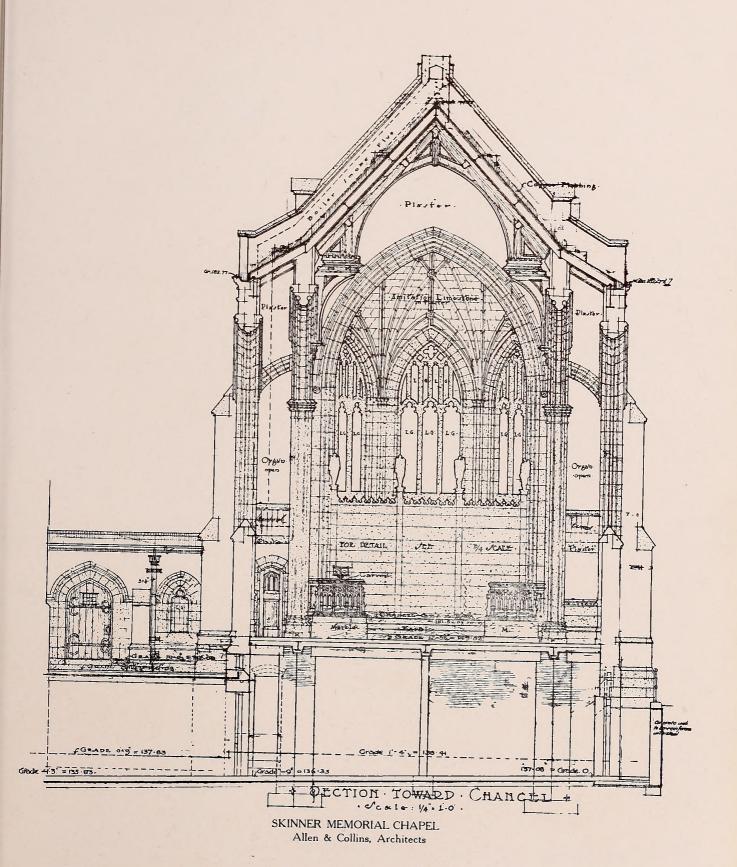


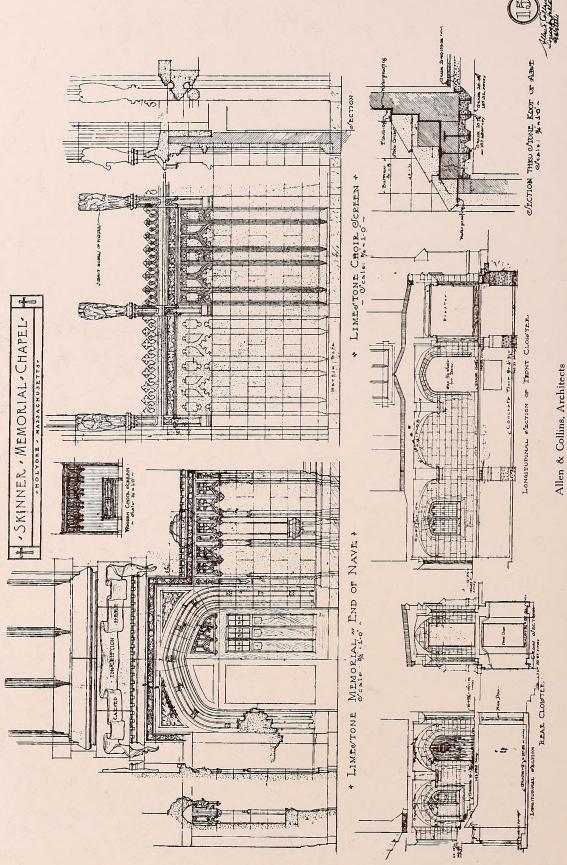
PRESBYTERIAN CHURCH, CLEVELAND, OHIO Cram, Goodhue & Ferguson, Architects

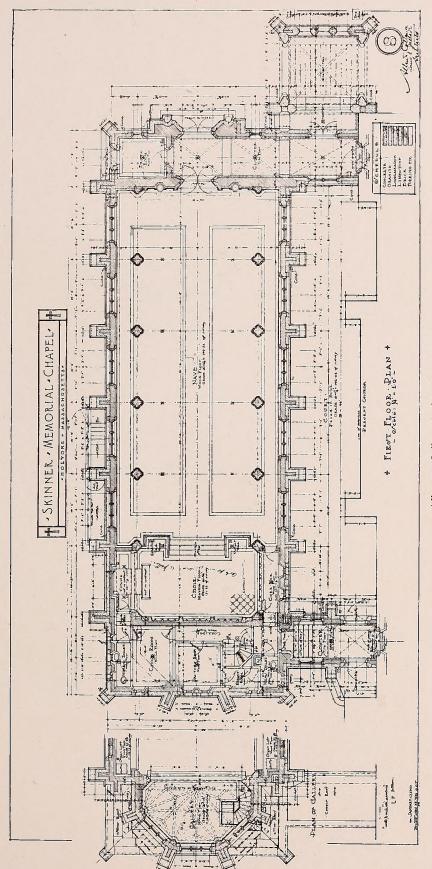


C. H. Blackall, Architect

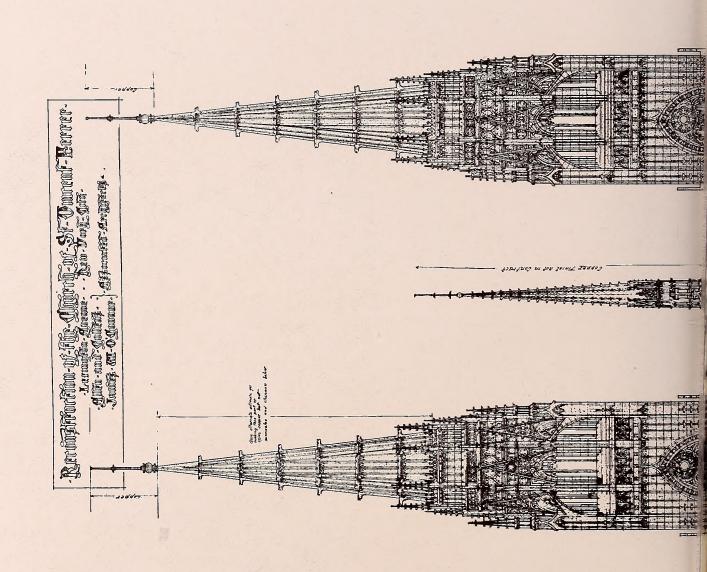


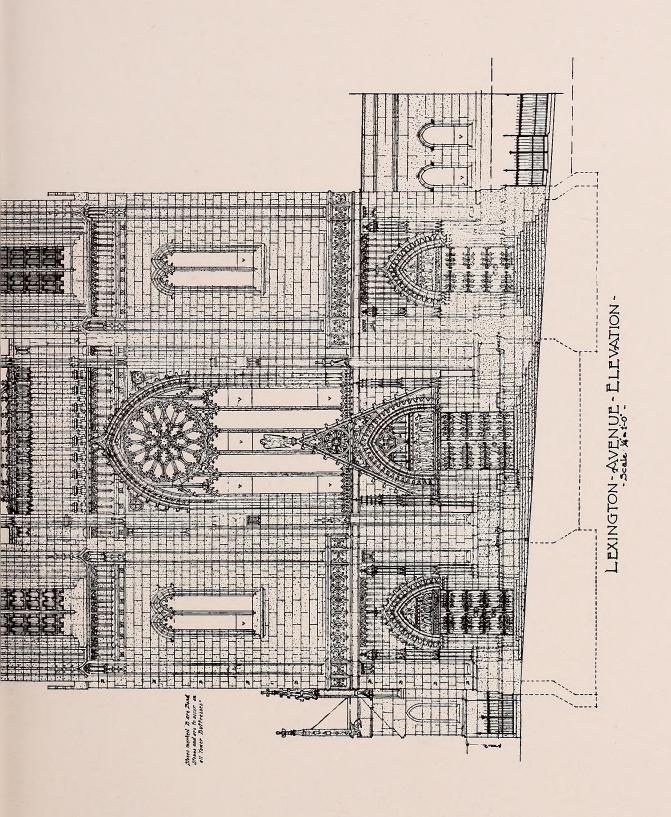


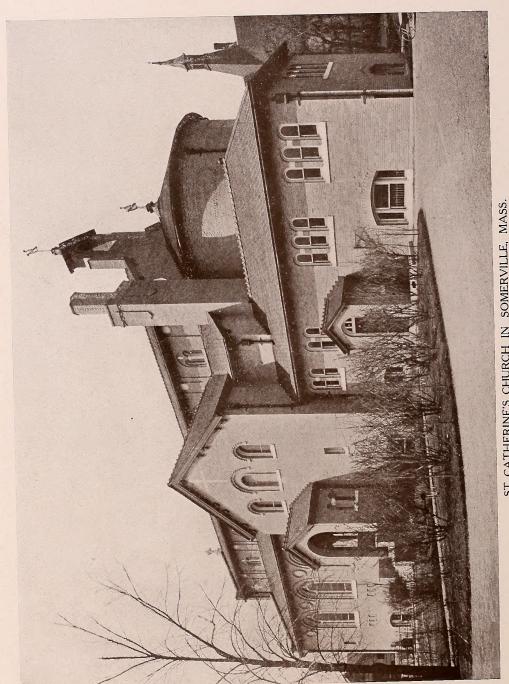




Allen & Collins, Architects



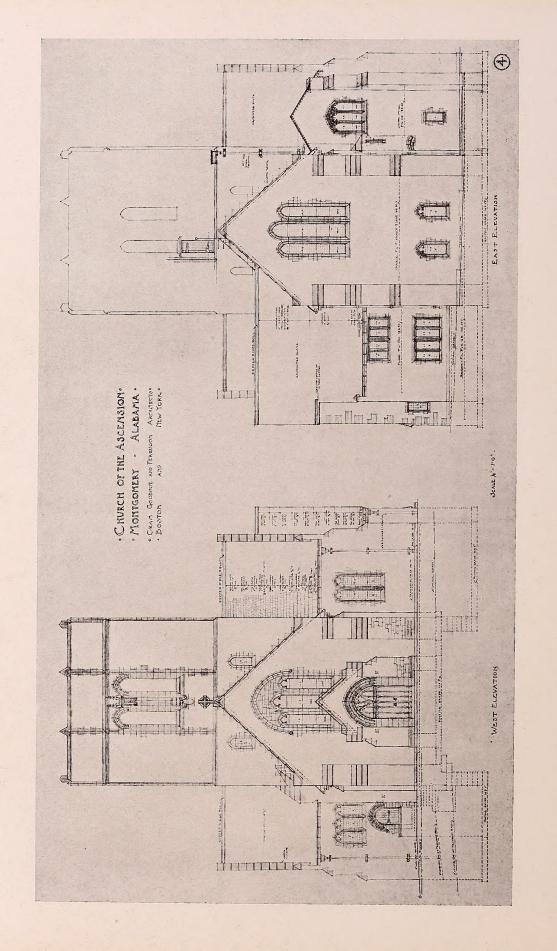


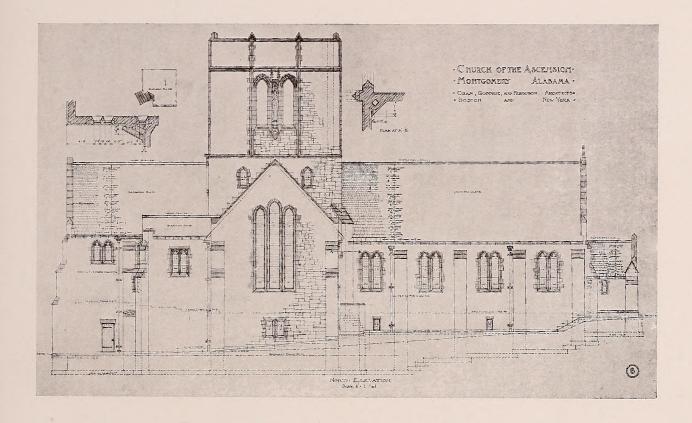


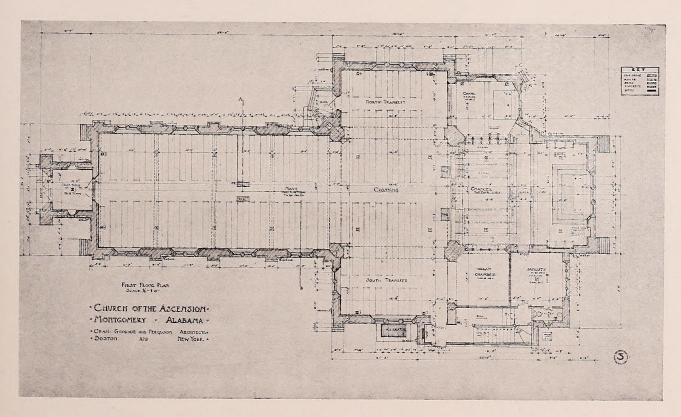
ST. CATHERINE'S CHURCH IN SOMERVILLE, MASS. Maginnis & Walsh, Architects Showing Mathew's Graded Slate

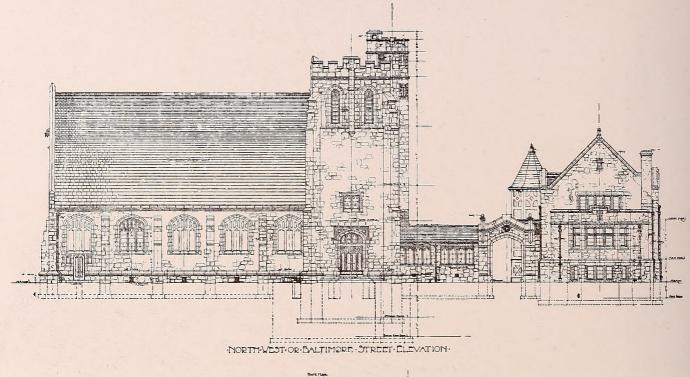


CHURCH IN SOMERVILLE, MASS. Maginnis & Walsh, Architects



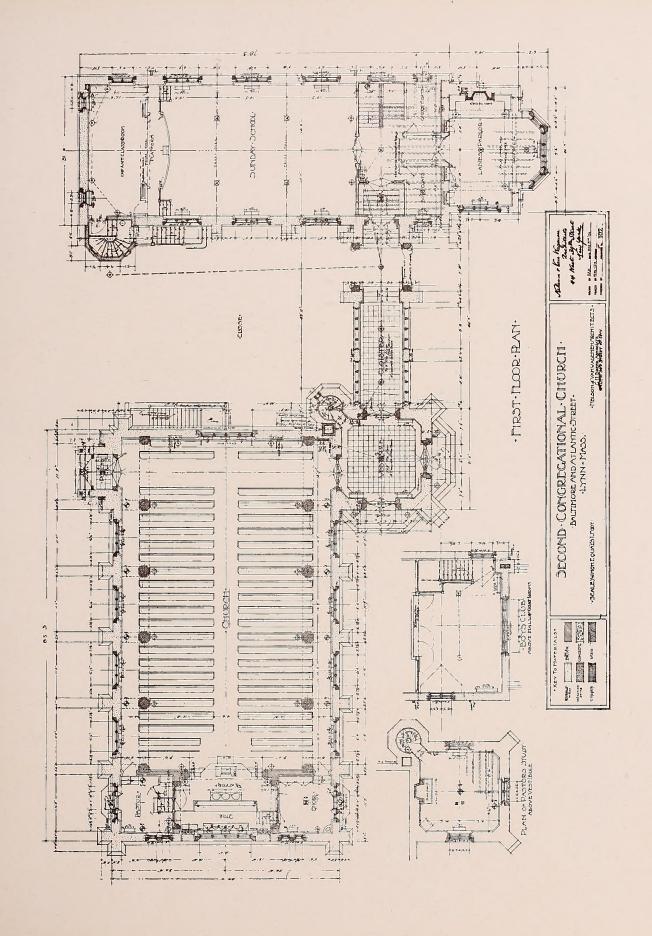


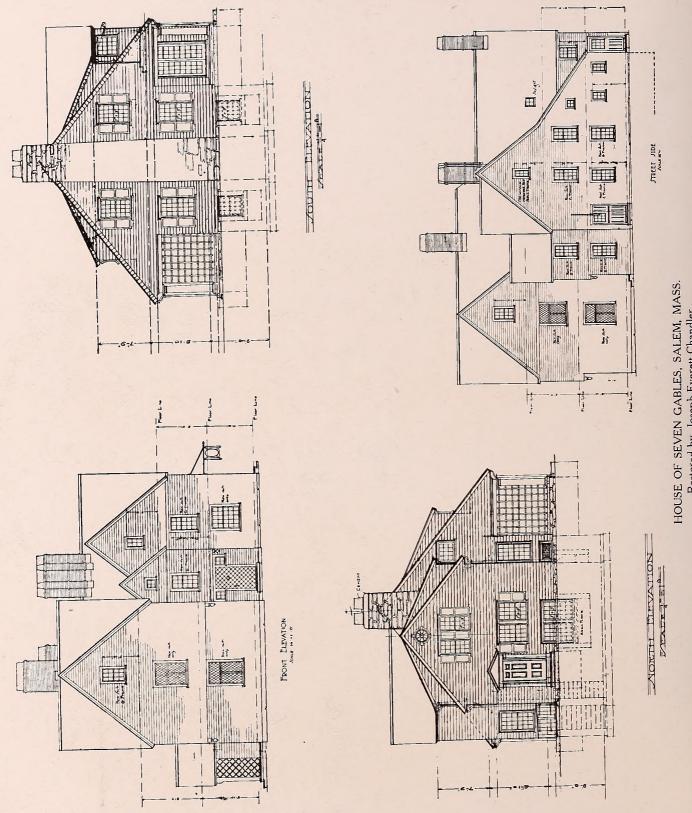




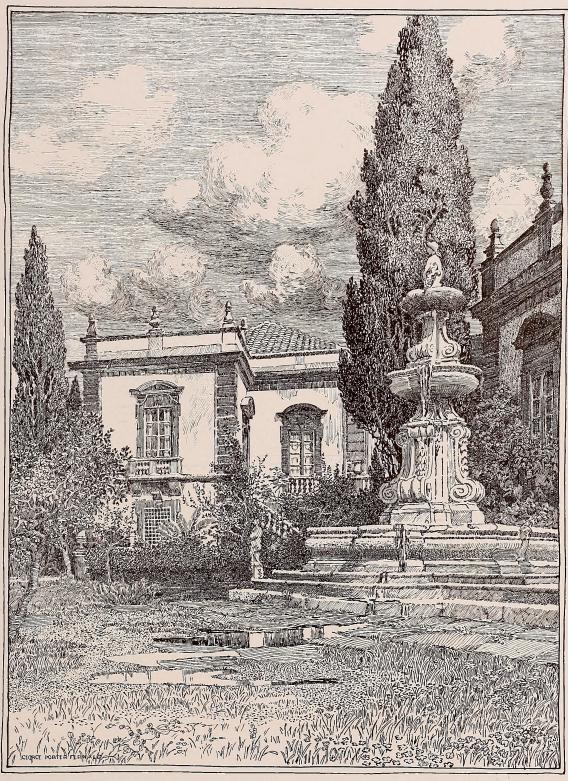
-NOETH-FAST -- ATLANTIC-STREET-ELEVATION
--SCOTION-THRO-TOWER; CLOSTER 6- NALL--SUNDAY-SCHOOL-

Nelson & Van Wagener, Architects

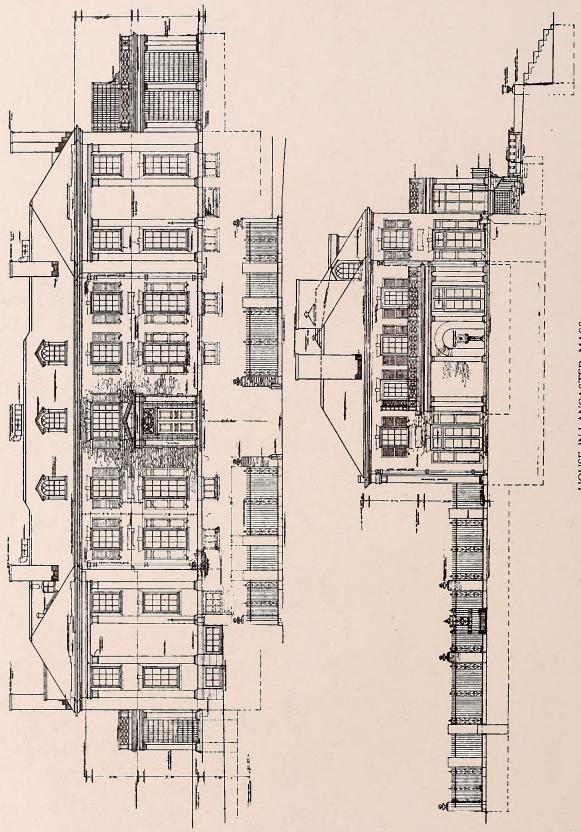




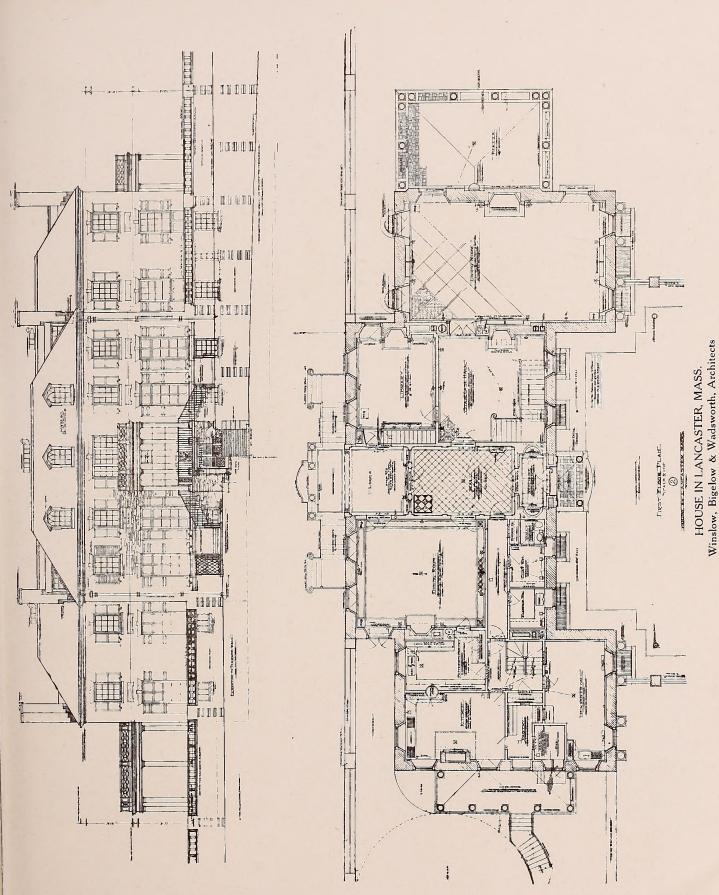
HOUSE OF SEVEN GABLES, SALEM, MASS. Restored by Joseph Everett Chandler



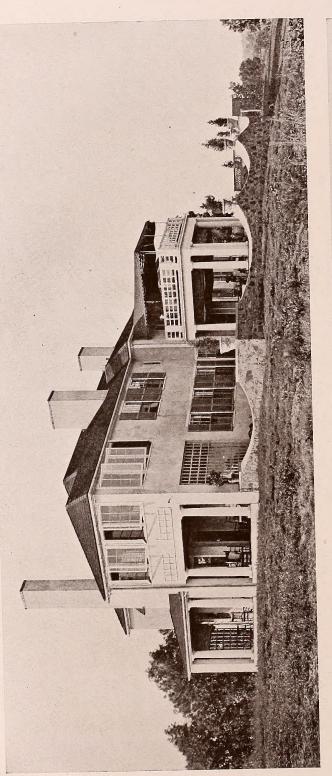
SICILIAN SKETCH George Porter Fernald

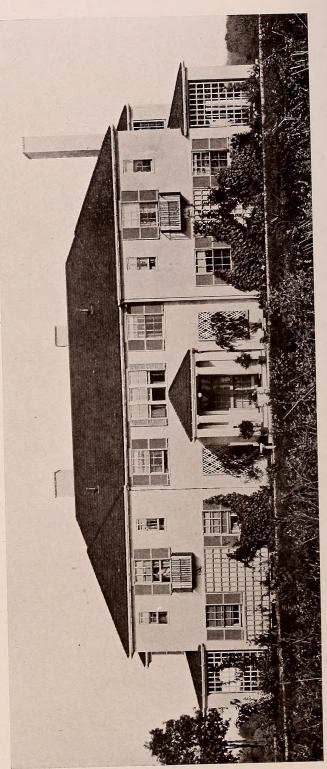


HOUSE IN LANCASTER, MASS. Winslow, Bigelow & Wadsworth, Architects



Winslow, Bigelow & Wadsworth, Architects







COUNTRY HOUSE Andrews, Jacques & Rantoul



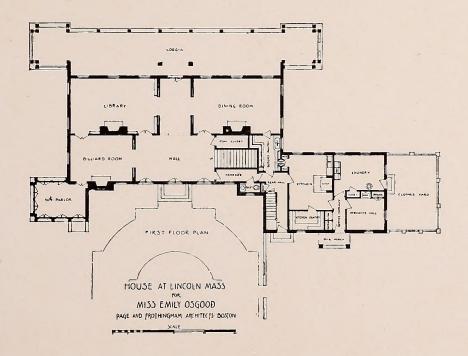
COURT YARD, COUNTRY HOUSE Page & Frothingham, Architects



COUNTRY HOUSE Page & Frothingham, Architects



GARDEN Page & Frothingham





GARDEN COURT, HOUSE AT FRAMINGHAM, MASS. Frank Chouteau Brown



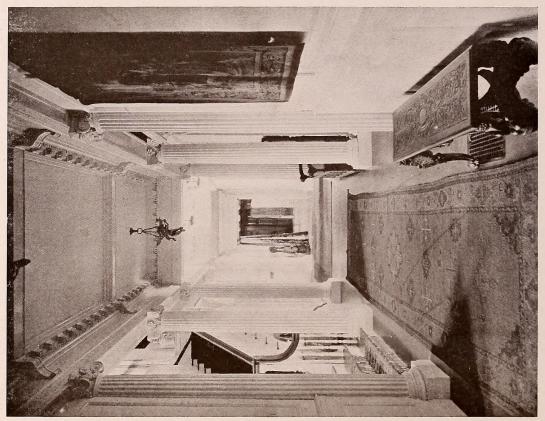
STUDIO END, HOUSE AT FRAMINGHAM, MASS.
Frank Chouteau Brown

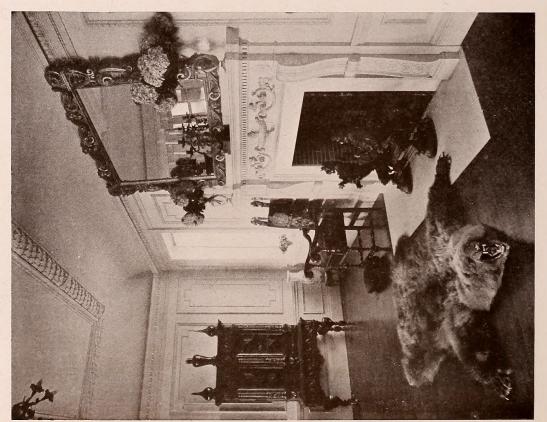


DINING ROOM, A HOME AT DEDHAM, MASS. Frank Chouteau Brown



DRAWING ROOM, A HOME AT DEDHAM, MASS. Frank Chouteau Brown

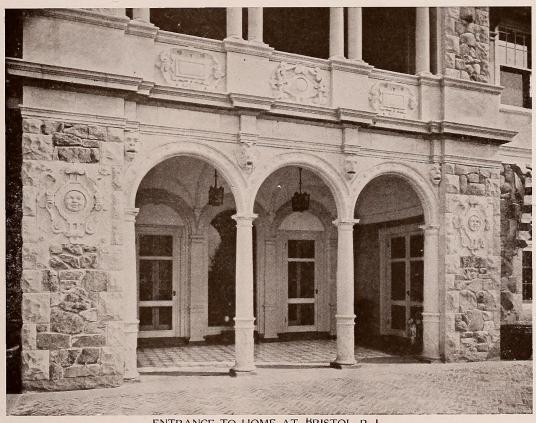




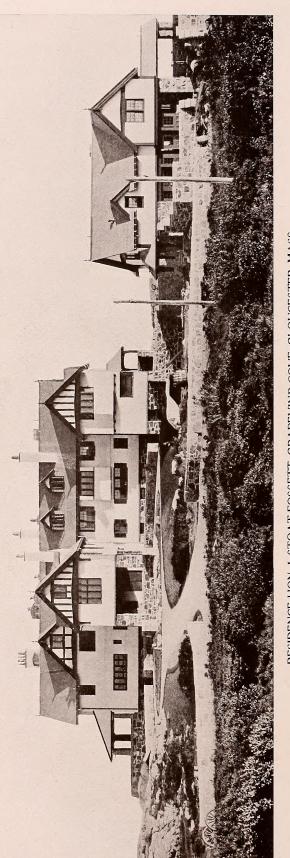
INTERIOR HOUSE Kilham & Hopkins, Architects



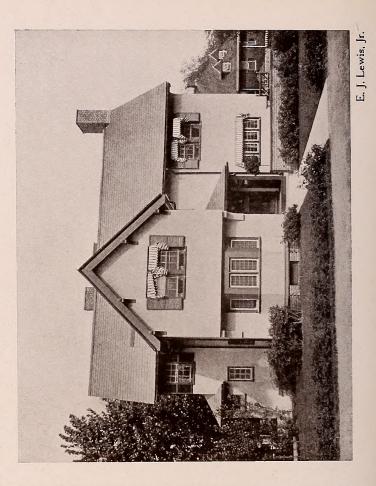
HOUSE ON ESTATE, BRISTOL, R. I. Kilham & Hopkins, Architects



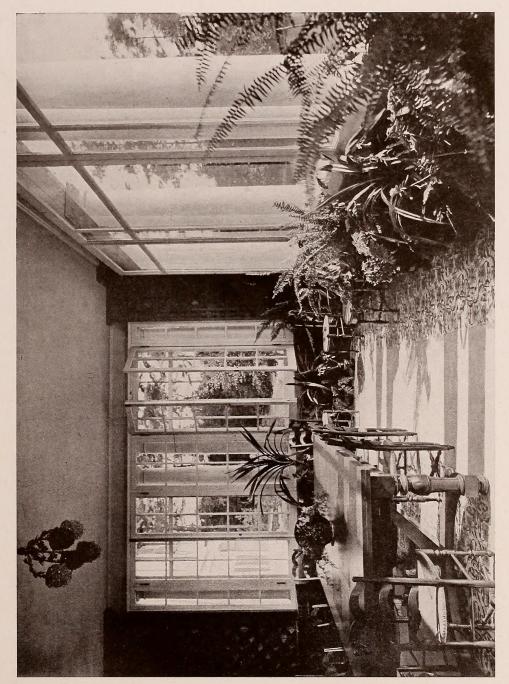
ENTRANCE TO HOME AT BRISTOL, R. I. Kilham & Hopkins, Architects



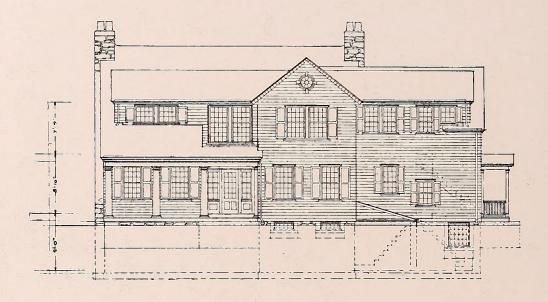
RESIDENCE HON. J. STOAT FOSSETT, GRAPEVINE COVE, GLOUCESTER, MASS. E. J. Lewis, Jr.



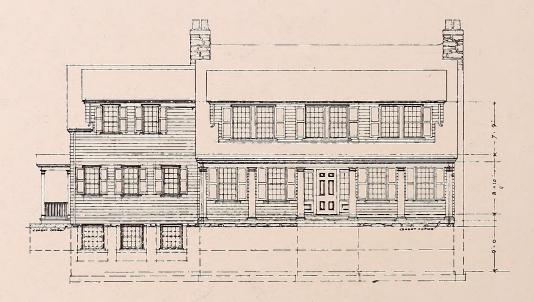
E. J. Lewis, Jr.



SUN ROOM, HOUSE, BRISTOL, R. I. Kilham & Hopkins

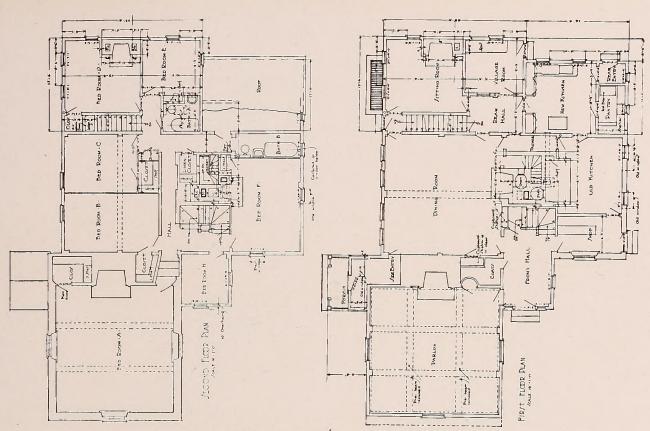


# FAZT ELEVATION



WE/T FLEVATION

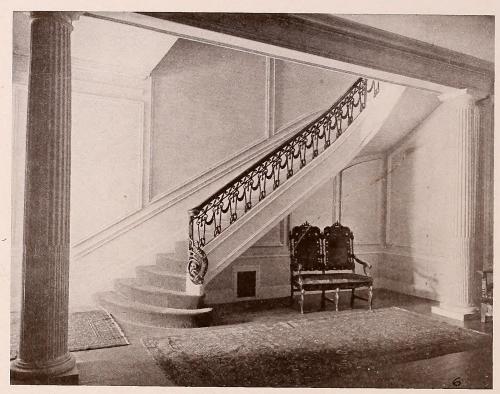
HOUSE IN HINGHAM Robert T. Kendall, Architect



PLANS OF HOUSE IN HINGHAM Robert T. Kendall, Architect



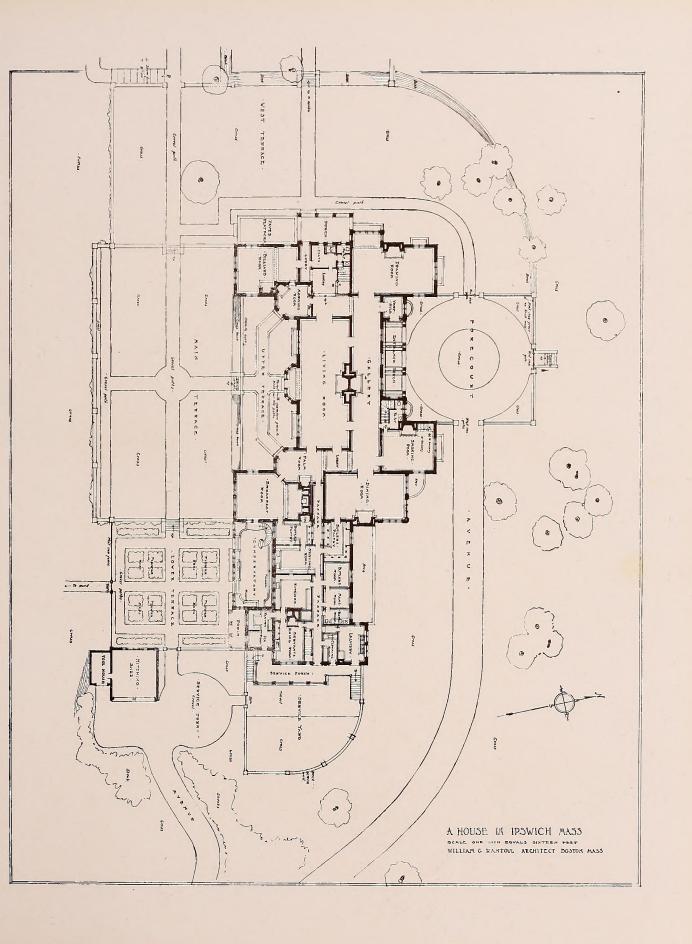
NEW TOWER, BLACK ROCK HOUSE, COHASSET, MASS.
Newhall & Blevins, Architects

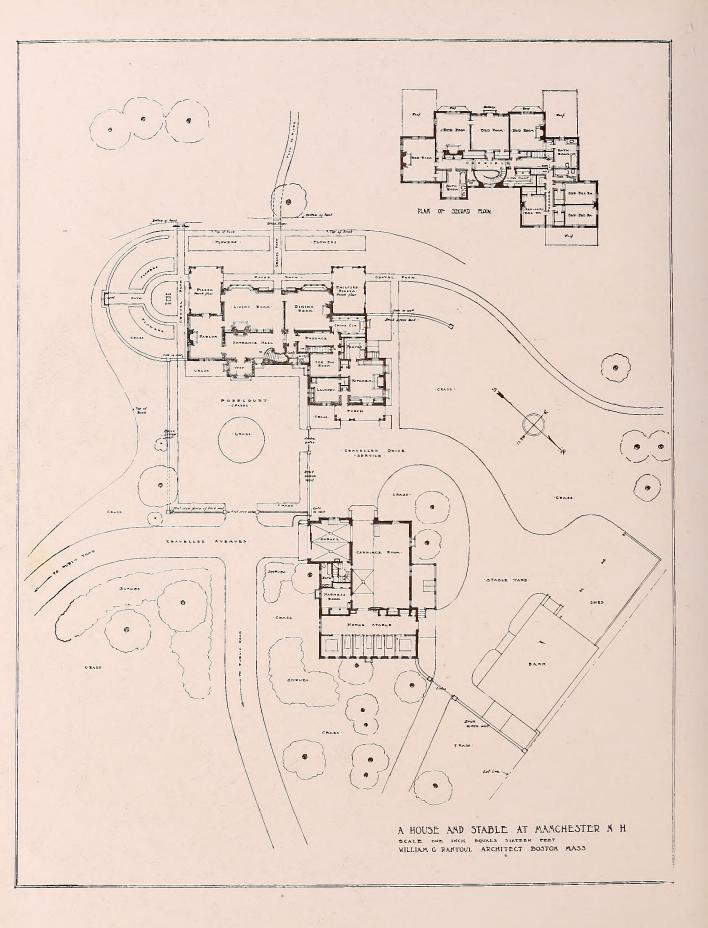


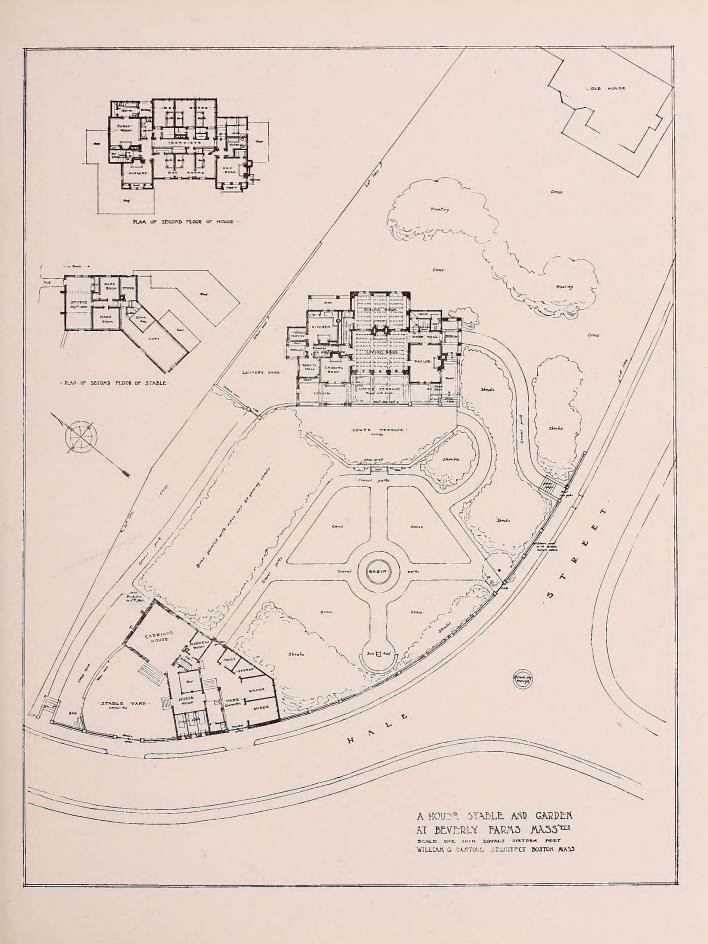
INTERIOR HOUSE IN BOSTON Richard Arnold Fisher

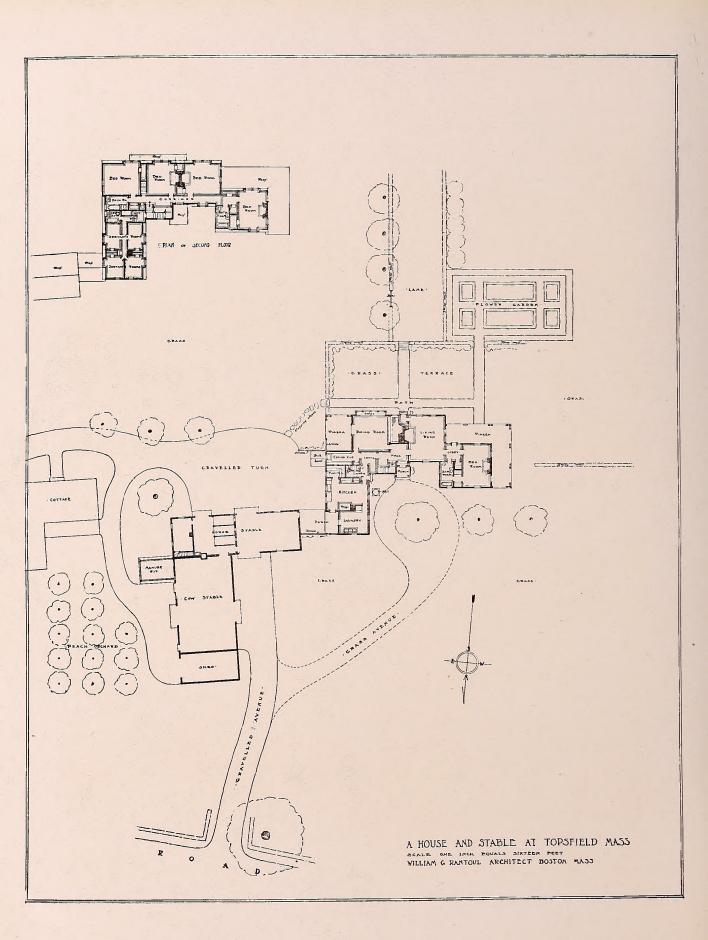


INTERIOR OF CHURCH, PORTSMOUTH, N. H. Richard Arnold Fisher











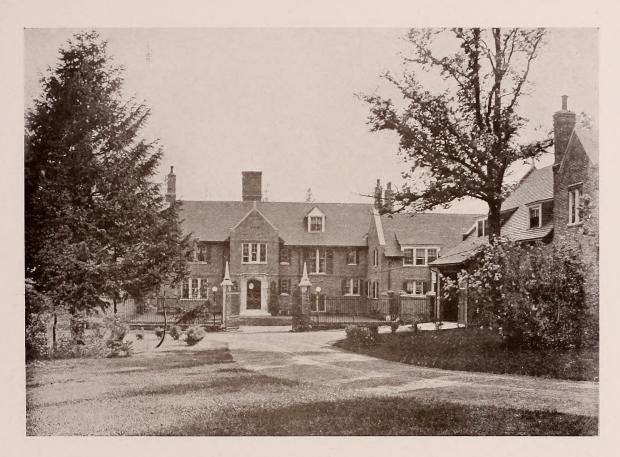


INTERIORS William G. Rantoul, Architect





INTERIORS William G. Rantoul



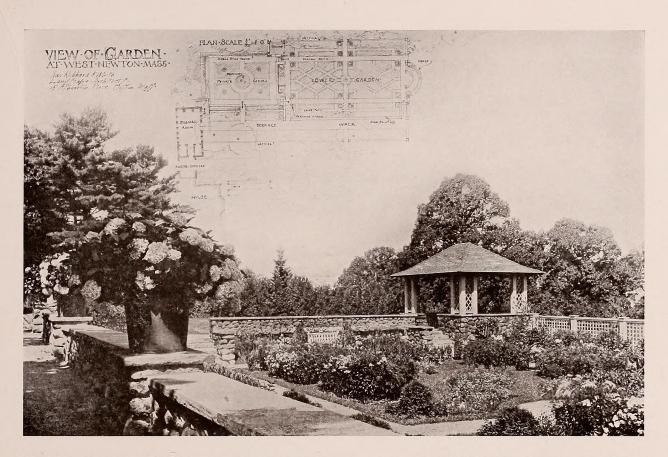


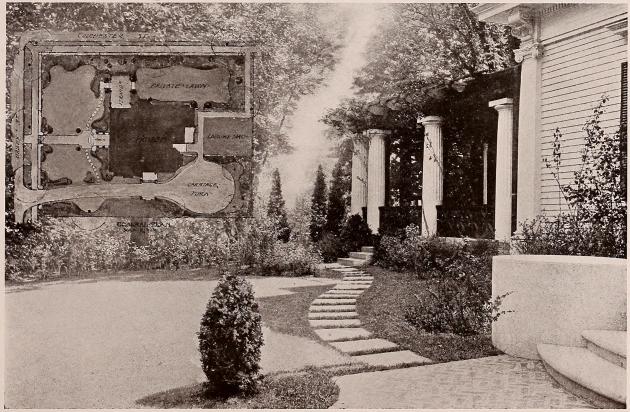
William G. Rantoul



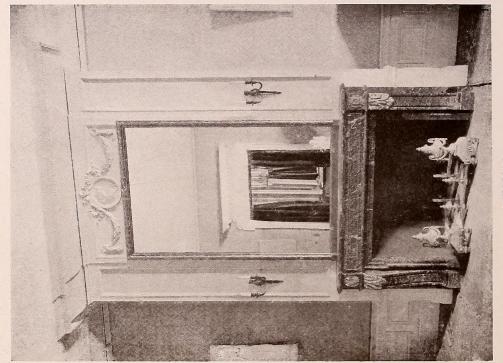


INTERIORS Richard Arnold Fisher, Architect

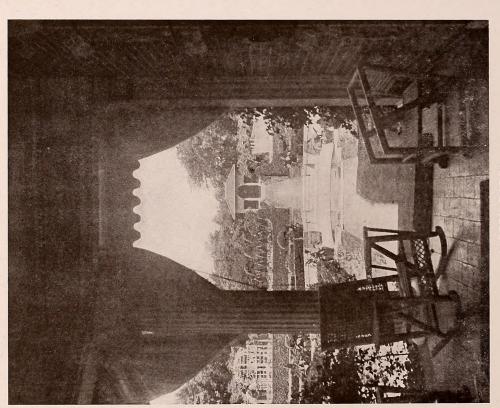




GARDENS
Executed by Pray, Hubbard & White, Architects

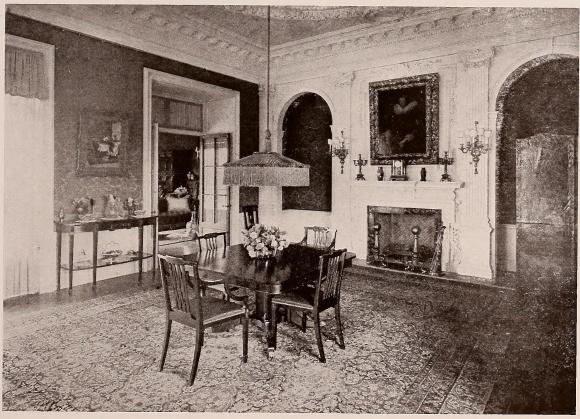


INTERIOR Richard Arnold Fisher



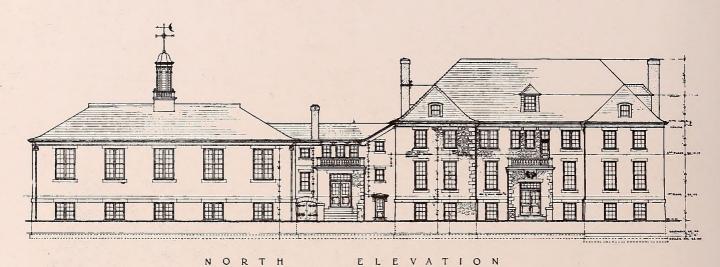
GARDEN PORCH Pray, Hubbard & White



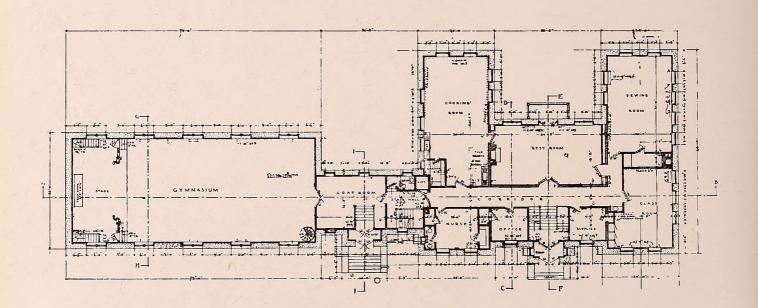


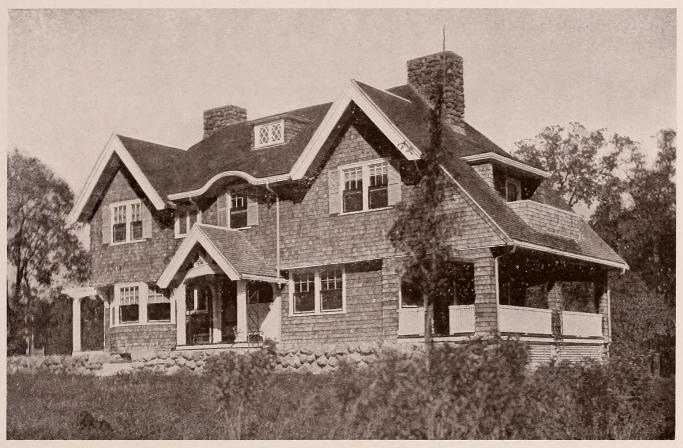
INTERIORS BY A. H. DAVENPORT R. W. Jackson, Designer

# THE PNET GHBORHODD PGUILD B

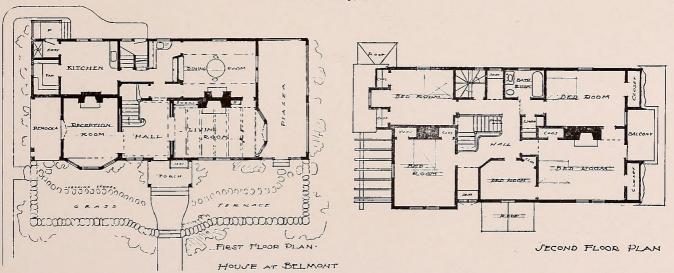


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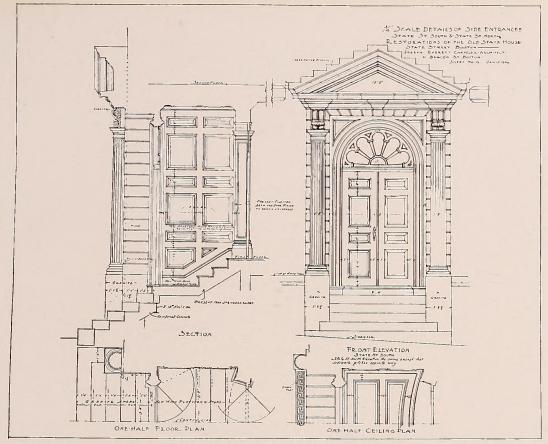
HOUSE IN BELMONT, MASS. William N. Dudley, Architect



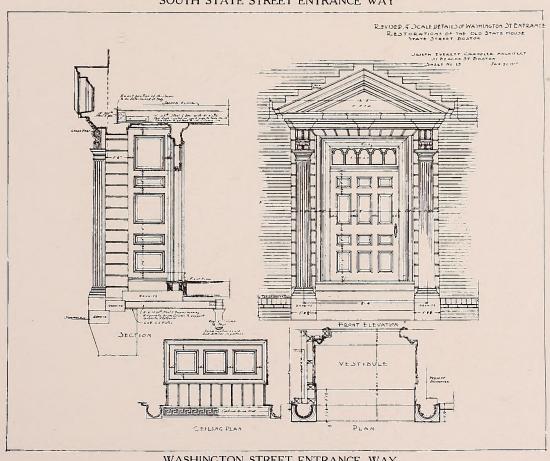
William N. Dudley, Architect



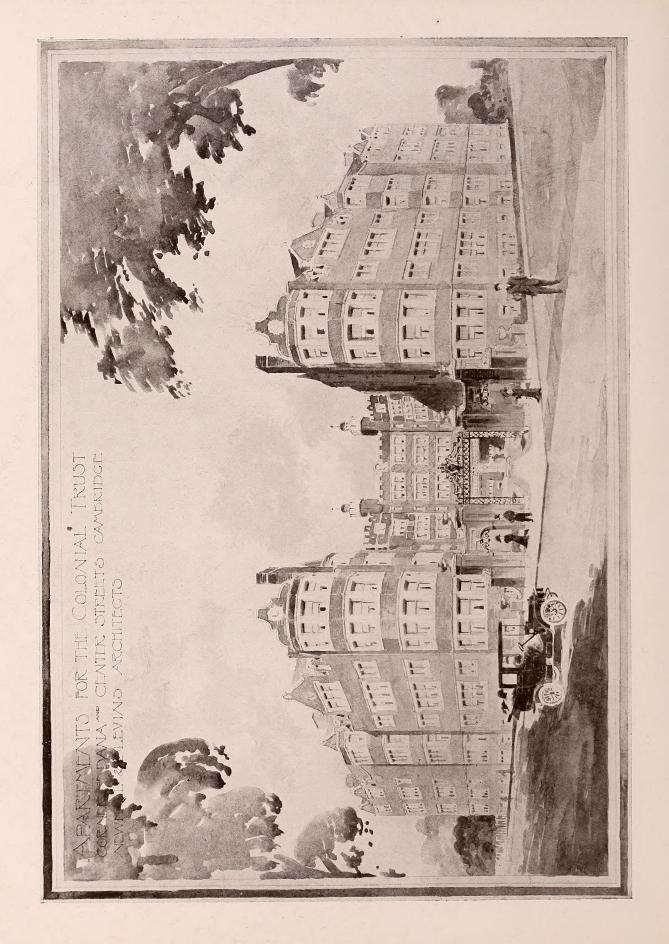
INTERIOR- WASHINGTON, D. C. Carroll Bill

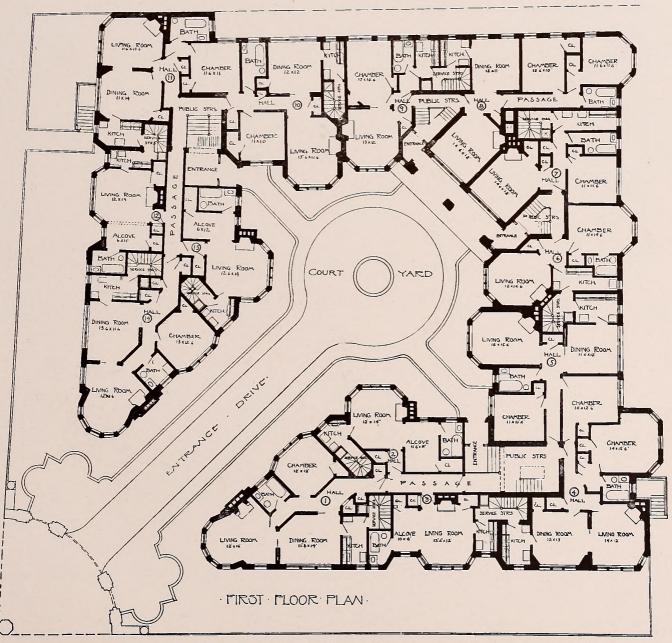


SOUTH STATE STREET ENTRANCE WAY



WASHINGTON STREET ENTRANCE WAY Restorations in Old State House, Boston Joseph Everett Chandler. Architect





APARTMENTS IN CAMBRIDGE, Corner Dana and Center Streets Newhall and Blevins, Architects



Showing Mathews Old English Graduated Slating



GLOBE STAND AND CHAIR Francis H. Bacon



PHOTO IN SICILY George Porter Fernald

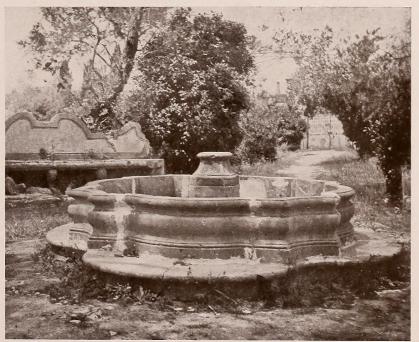
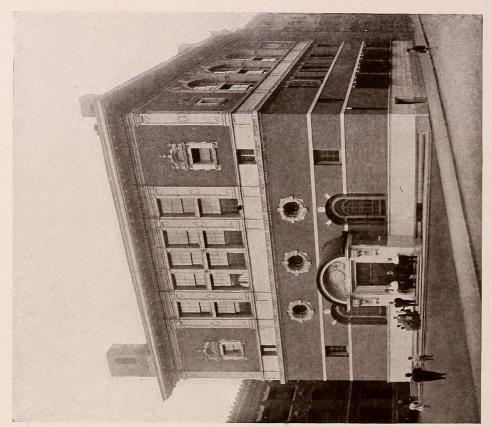
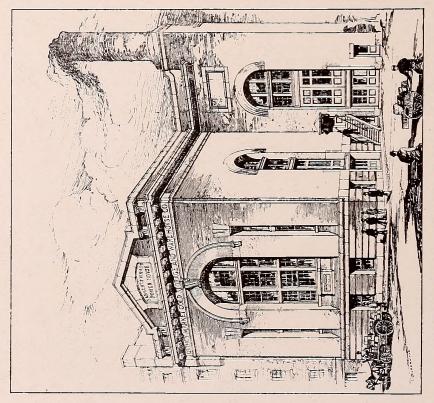


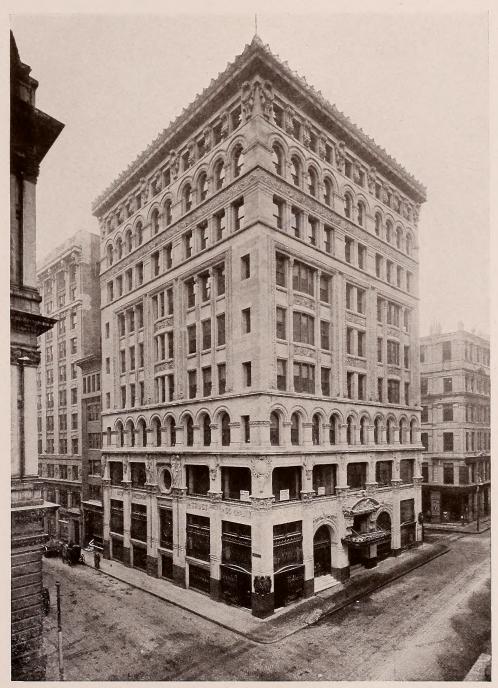
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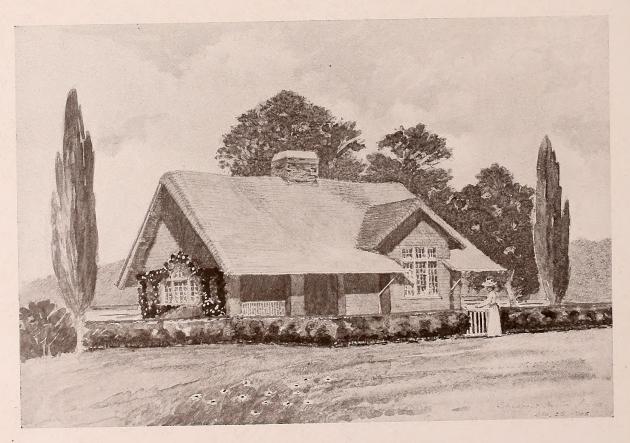
NEW POWER HOUSE, SARGENT'S WHARF, BOSTON William G. Preston, John Kahlmeyer, Architects



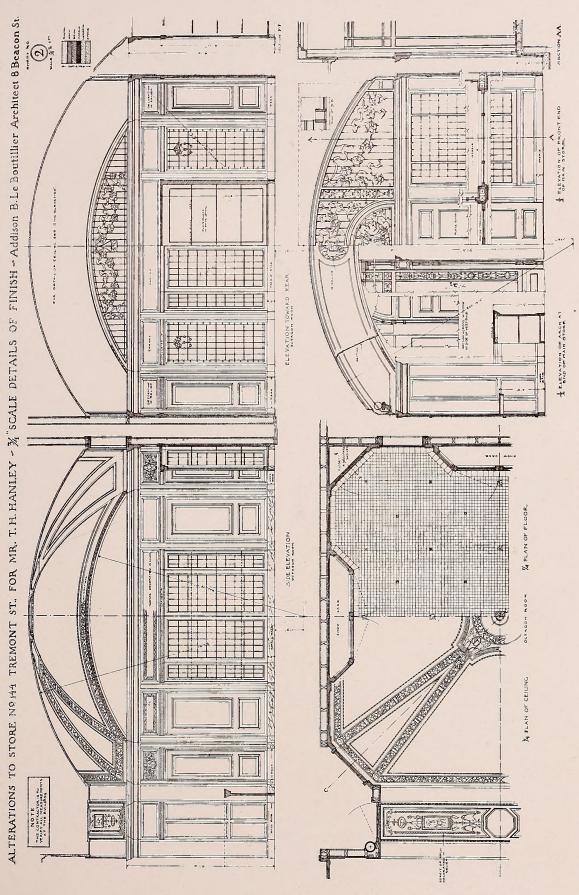
INTERNATIONAL TRUST COMPANY BUILDING William G. Preston, John Kahlmeyer, Architects



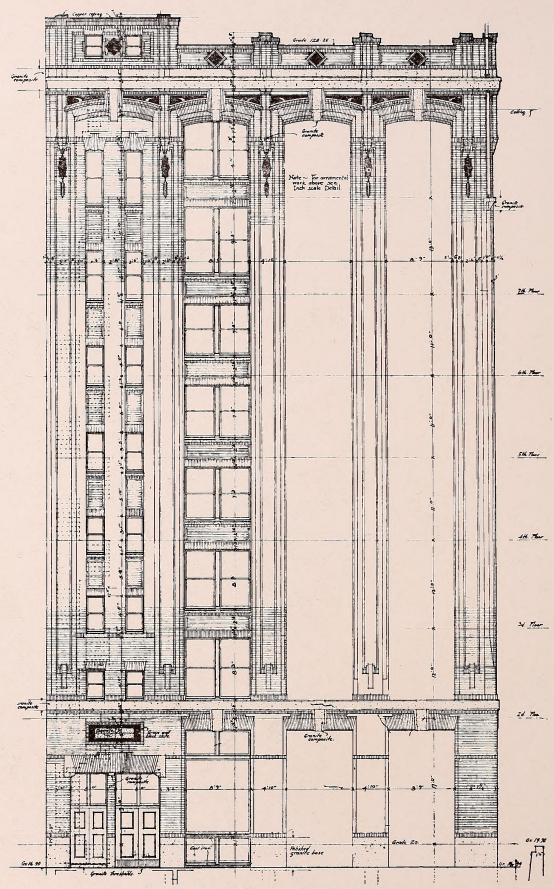
POLICE STATION, METROPOLITAN DISTRICT William G. Austin, Architect



PARK BUILDING, METROPOLITAN DISTRICT
William G. Austin, Architect



Addison B. Le Boutellier



BUSINESS BUILDING ON HARRISON AVE, BOSTON C. H. Blackall, Architect

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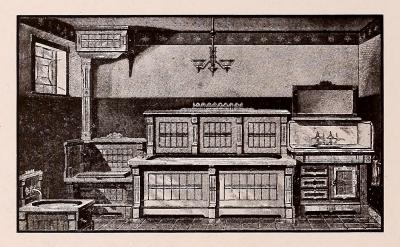
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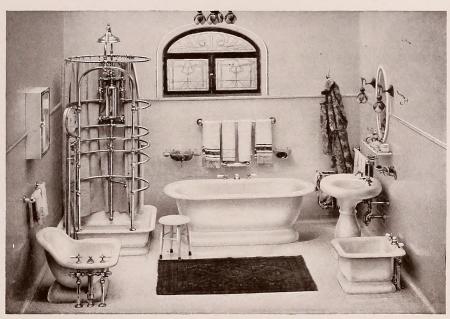
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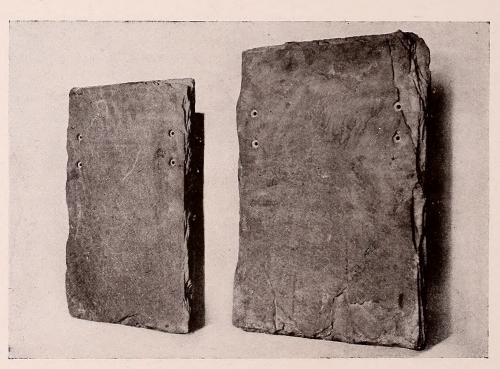
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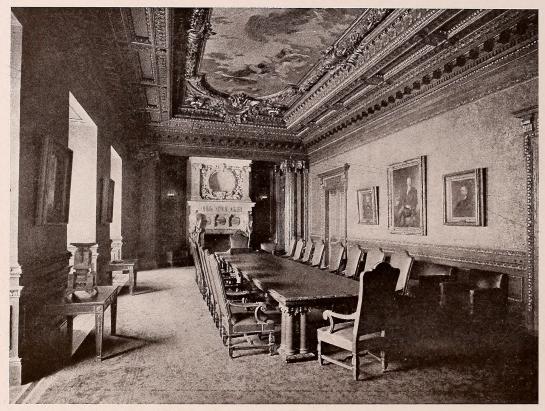
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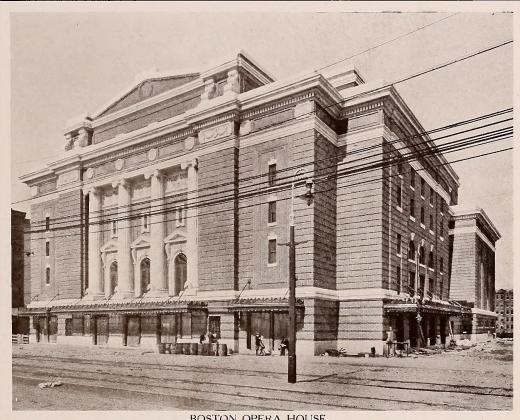
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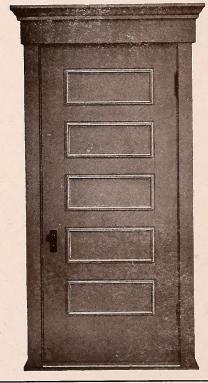
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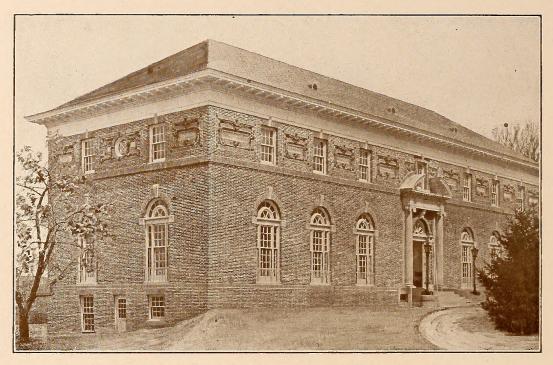
# TAPESTRY BRICK in Buildings of Monumental Character

In the succeeding pages we illustrate a few of the buildings in which "Tapestry" Brick has been used. The monumental character of these buildings and the high standing of the architects from whose designs they have been erected, is of itself sufficient proof that "Tapestry" Brick is in no sense a "fad," but that it has taken its place as a standard building material, combining in the highest degree, economy, utility and beauty. Had the designers of these buildings had the least doubt as to the real merit of the material or the ultimate success of its use, it would not have been chosen for work of such importance.

Lack of space prevents our illustrating further examples, but the excellent effects produced by "Tapestry" Brick in buildings of a similar nature in almost every large city east of the Mississippi River, warrants our statement that "Tapestry" Brick is preeminently desirable and particularly adapted not only for country and city houses but for churches, libraries, hospitals, clubhouses, schools, fraternal buildings and high grade apartments.

Even the careful description of the texture, bonding and selection of the brick which we present on the following pages can give but a slight idea of the beauty of "Tapestry" Brick; the only adequate impression is one gained from the buildings wherein it is used, and we cordially invite not only the inspection of those illustrated herewith, but of those in other cities, a list of which will be furnished to any one sufficiently interested to inquire.





RUSSELL SAGE HALL, NORTHFIELD SEMINARY, NORTHFIELD, MASS. Delano & Aldrich, Architects.

Color of Bricks

A mixture of light red to extremely dark blue "Tapestry" Brick, with some sixteen to twenty intermediate shadings, many of which appear on a single brick.

Size of Bricks
Texture of Bricks
Bond of Brickwork

18" by 1 1-2" by 6". Extremely rough.

Mortar Joints

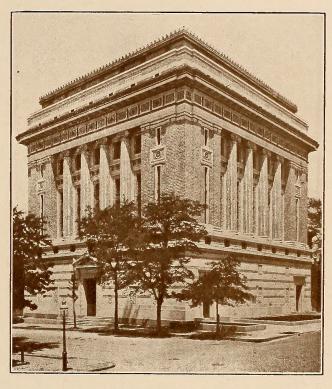
Flemish.

General Effect

Gray, I" wide, rough cut flush.

At a distance, this building is of a reddish gray tint, the contrasting colors of the individual bricks being entirely eliminated by the great number of intermediate shadings and the relatively large size of the mortar joint. At a closer viewpoint, the different shades are very pronounced, although in perfect harmony—in fact, the more this work is studied, the more the impression grows that "Tapestry" brickwork has artistic possibilities far beyond our powers of description. The medallions which are shown in the upper story of this building are "Brickotta."

ISKE & COMPANY INC ACE BRICKS/ ESTABLISH IRE BRICKS/ ED IN 1864



BROOKLYN, (N. V.) MASONIC TEMPLE. Lord & Hewlett, Architects — Pell & Corbett, Associated.

Color of Bricks

Cream gray, light brown and coffee, "Tapestry"

Bricks; shades 121, 122, 123, 124.

Size of Bricks

8" by 2 1-4" by 3 3-4".

Texture of Bricks

Rough.

Bond of Brickwork

Special, each multiple being made of four bricks laid with blind joints, to give a brick which appears to be 16 1-4" long by 4 3-4" high.

Mortar Joints

The blind joints gray, about 1-4" thick, the regular joints 7-8" to 1" thick, all tooled smooth.

General Effect

A soft, gray brown, with a tinge of faint violet in certain lights. The treatment of the brick being very unusual and the contrast of the polychrone terra-cotta being so effective, this building rivals in the color and character of the brick work, any building erected in New York during the past ten years.



#### Color of Bricks

Light brownish gray "Tapestry" Bricks; the diaper pattern of white headers; mosaic in top story blue, white, gray and brown; mosaic at fifth story of white, gray and brown "Tapestry" Bricks. At the intersection of the diapers and in the field of the upper story mosaic is a conventional lotos, in white on a brown ground. Over two thousand of these lotos bricks were used in the front.

Color is added by the high lights in the overhanging cornice and in the balcony at the fifth story, in both of which deep orange and dark blue are used. The soft tones of the brickwork, contrasting with the deep colors mentioned and with the dark green boxwood shrubbery in the windows, have been favorably commented upon by discriminating critics from all over the civilized world.



Lotos Club, West 57TH Street, New York.

Donn Barber, Architect.

Size of Bricks
Texture of Bricks
Bond of Brickwork
Mortar Joints

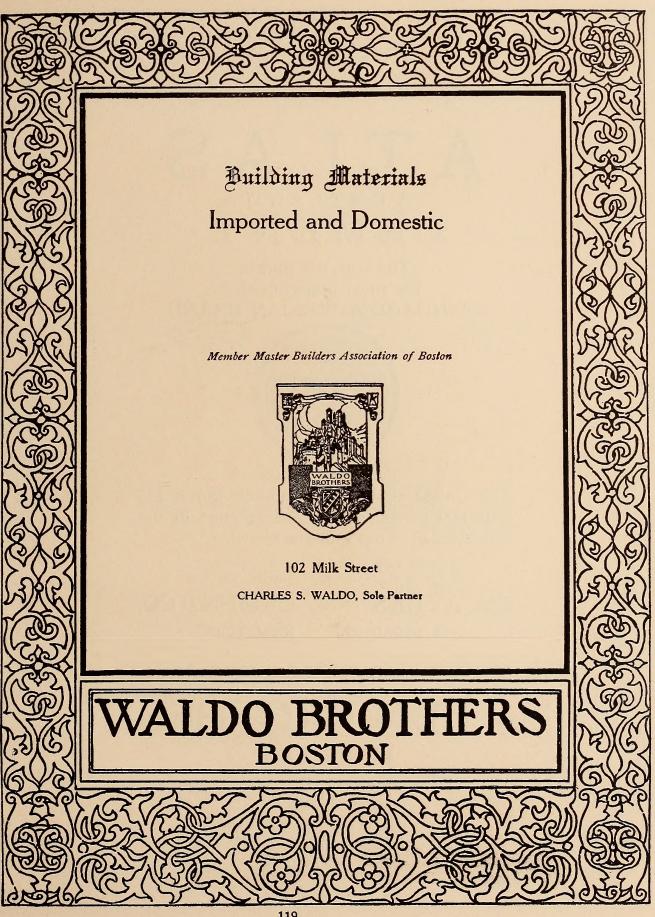
12" by 2 1-2" by 4" and smaller sizes in the mosaics.

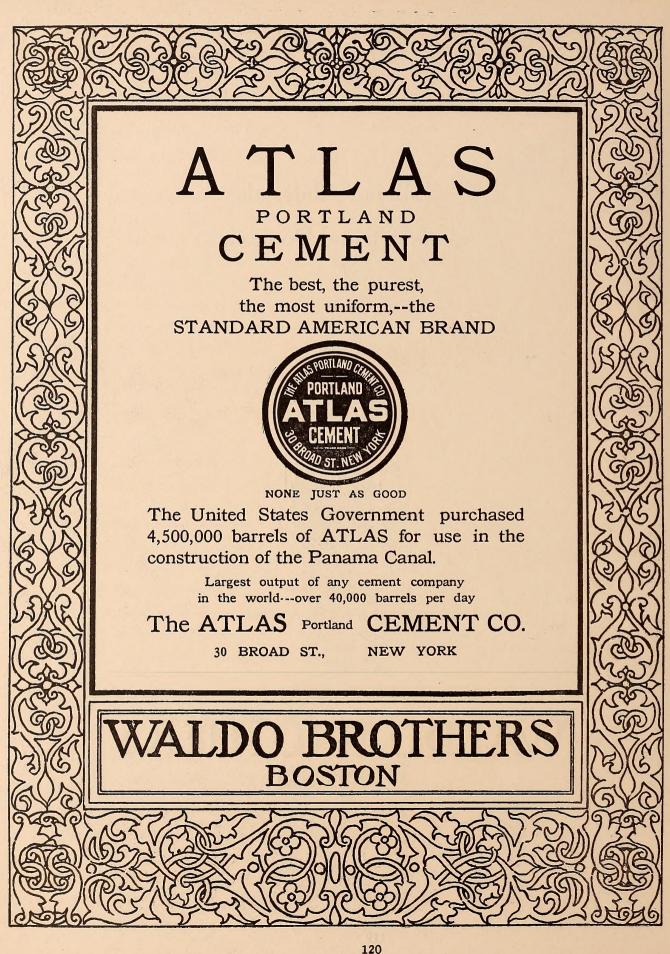
Very rough.

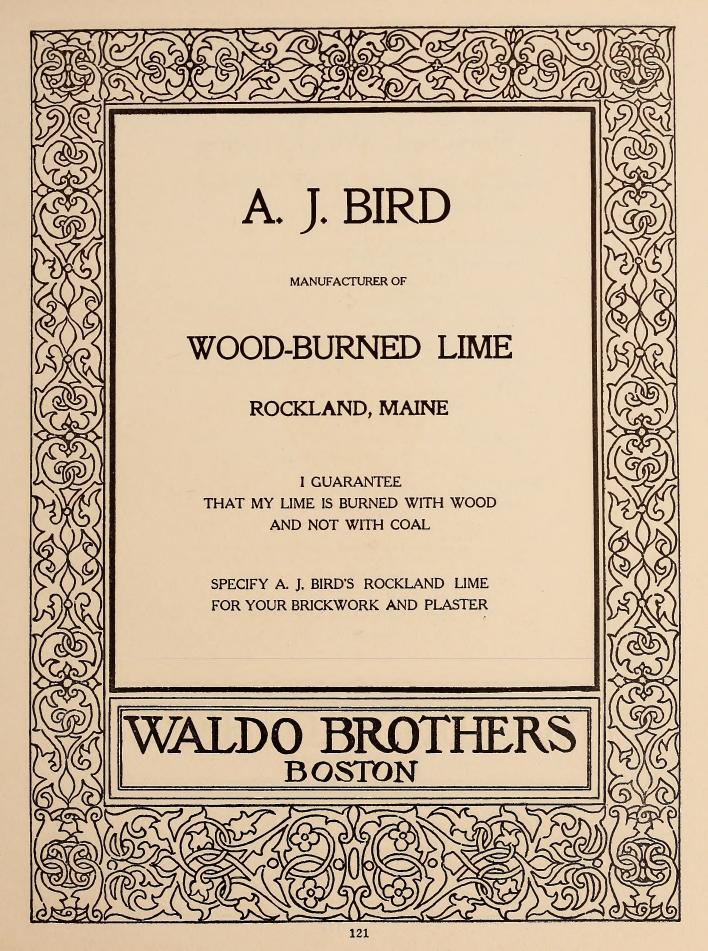
Special, to show pattern.

Gray, 3-4" thick, raked out 1-4" deep.

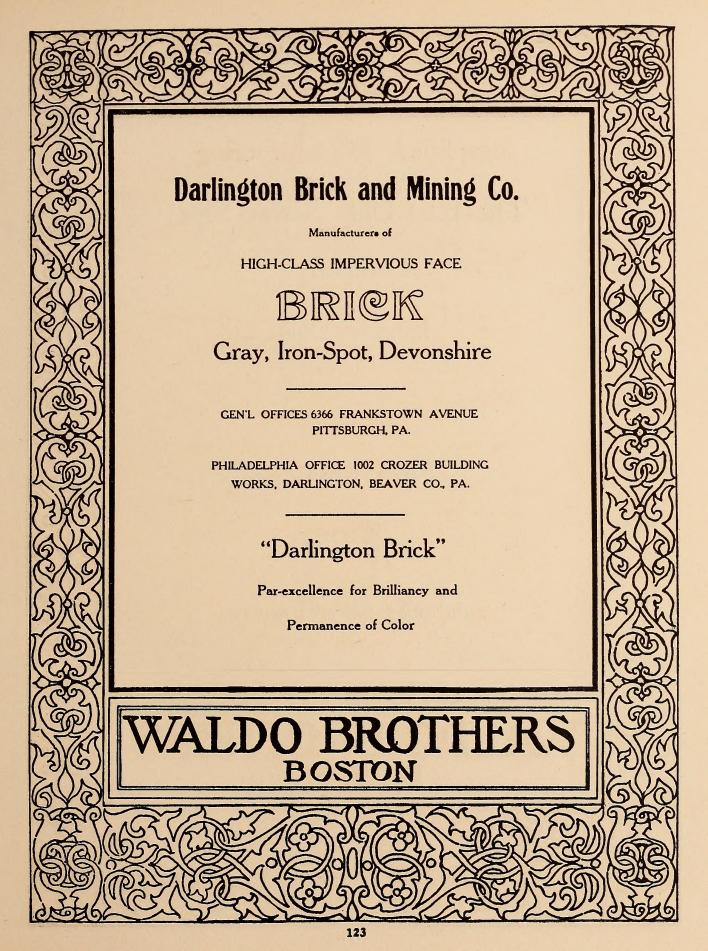
ACE BRICKS ESTABLISH IRE BRICKS ED IN 1864

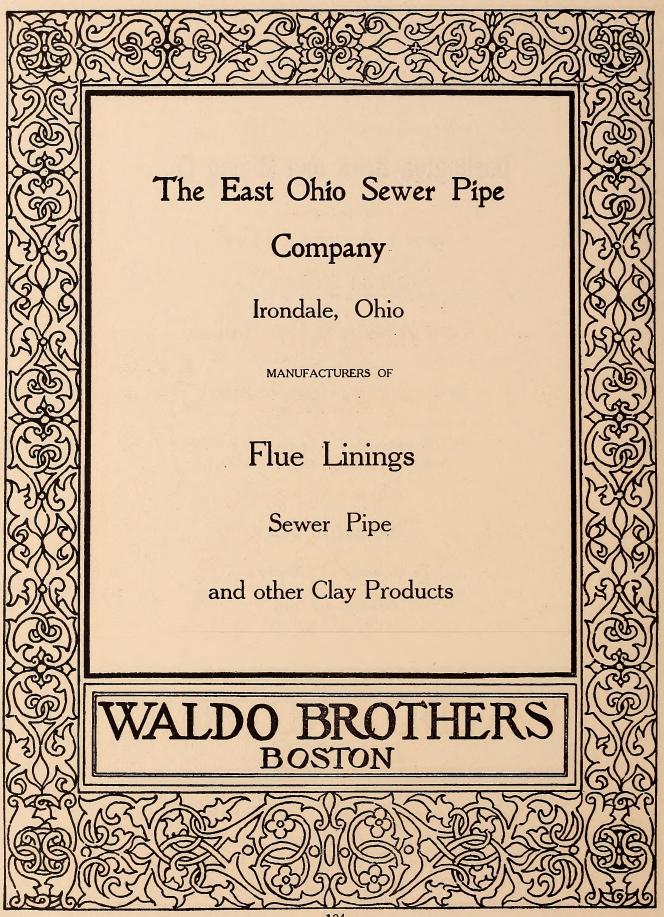


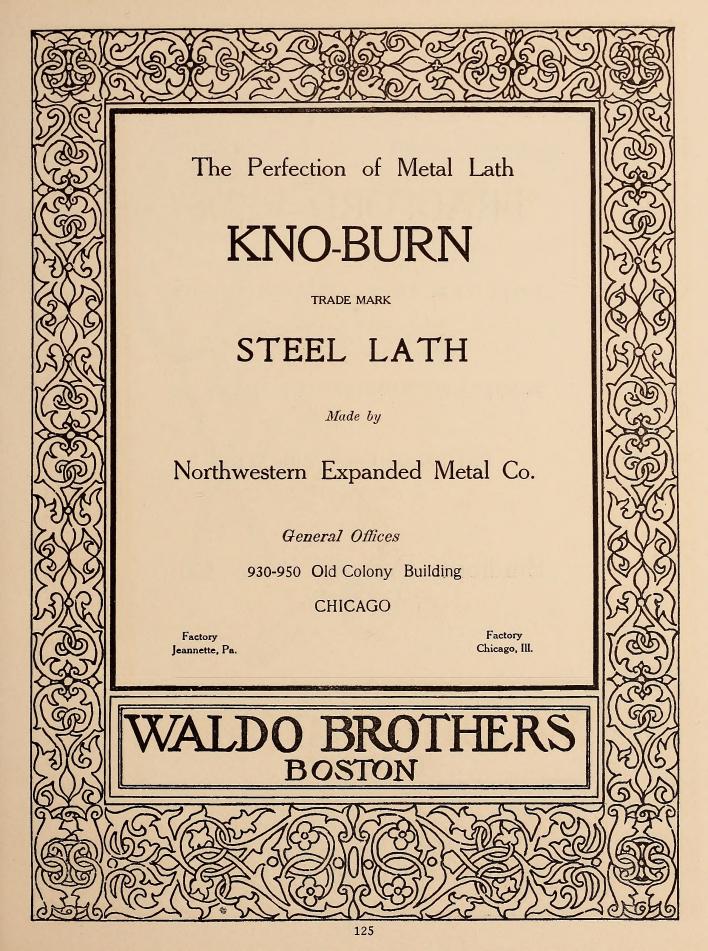


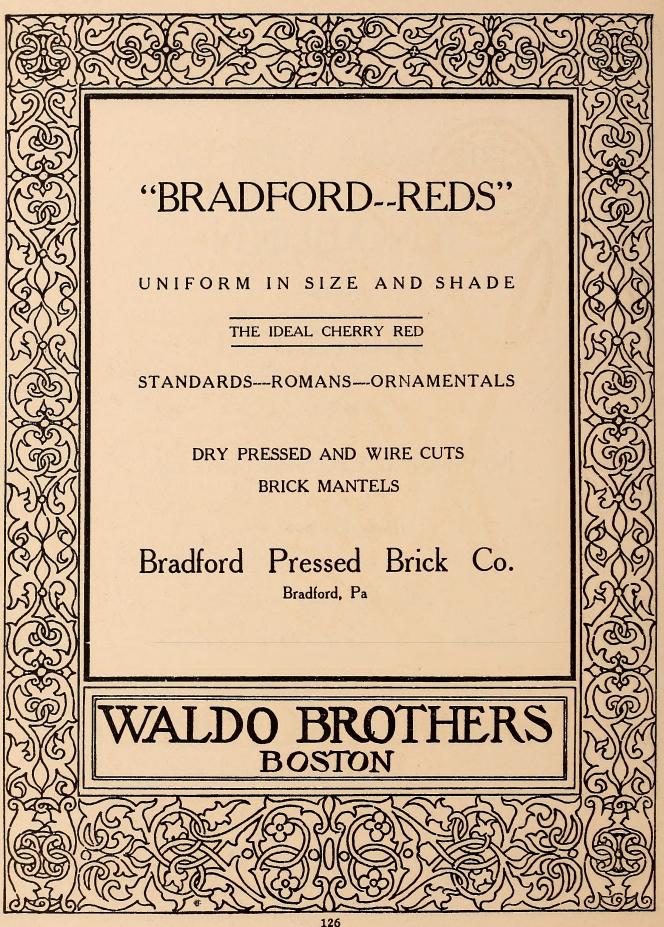


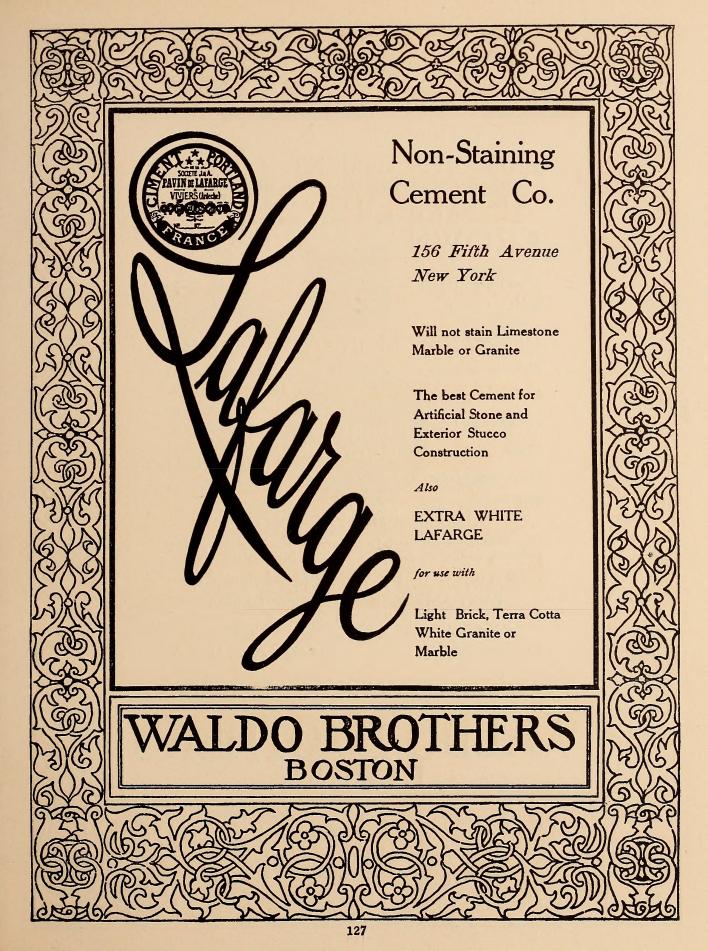
#### Simplified Waterproofing SUBSTRUCTURES Instead of puncturable tar or asphalt seal Just add to the cement used in floor and wall construction HYDRATITE SUPERSTRUCTURES (INNER WALLS) Instead of furring blocks, hollow bricks, lathing - either wood or metal Just coat inside of outside walls with NO. 1 DEHYDRATINE SUPERSTRUCTURES (EXTERIOR WALLS) Instead of erecting them of impervious, but hard-to-bond bricks, with water-soaking joints, use ordinary, easy-to-bond brick, and Just waterproof the surface with NO. 2 DEHYDRATINE SUPERSTRUCTURES (LIMESTONE, MARBLE, GRANITE) Instead of using so-called non-staining cements, always high priced, sometimes Just protect from damp-stains by coating with NO. 3 DEHYDRATINE FOUNDATION WALLS Instead of laboriously pargeting exterior foundation walls to exclude moisture Just coat with NO. 4 DEHYDRATINE CEMENT FLOORS As a relief to the repellent coldness of a cement floor, impart to it warmth of color; make it waterproof, oilproof, dustless, by coating with SYMENTREX LUMBER, WOODWORK To prevent dry-rot, dampness, the inroads of the destructive teredos, and other agents of decay, protect all sorts of wood by staining and waterproofing with **IMPROL** A. C. Horn Company 8-10 Burling Slip, New York WALDO BROTHERS



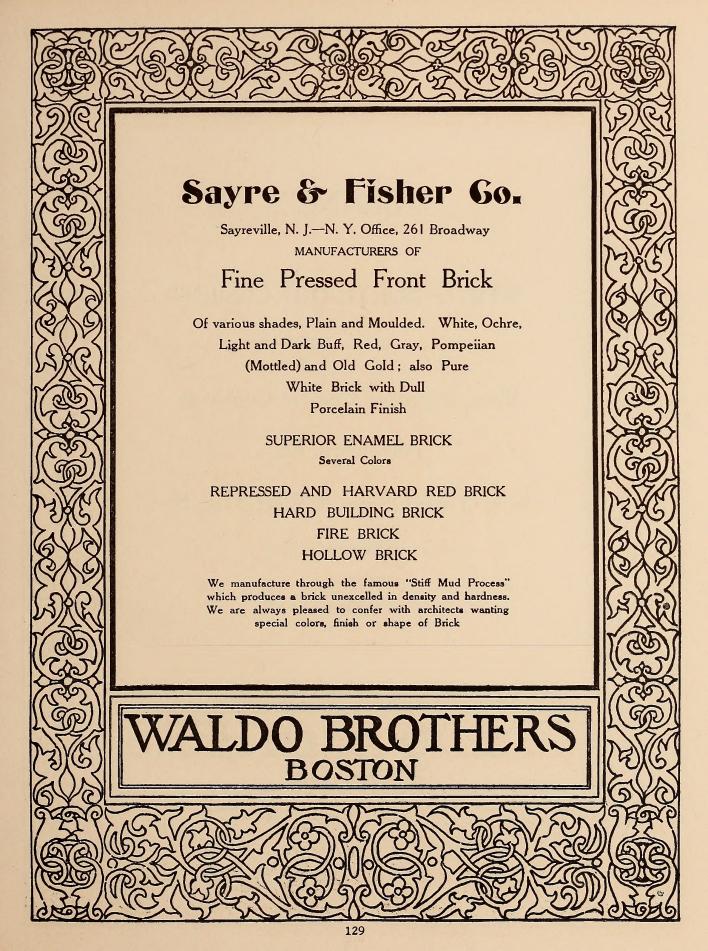


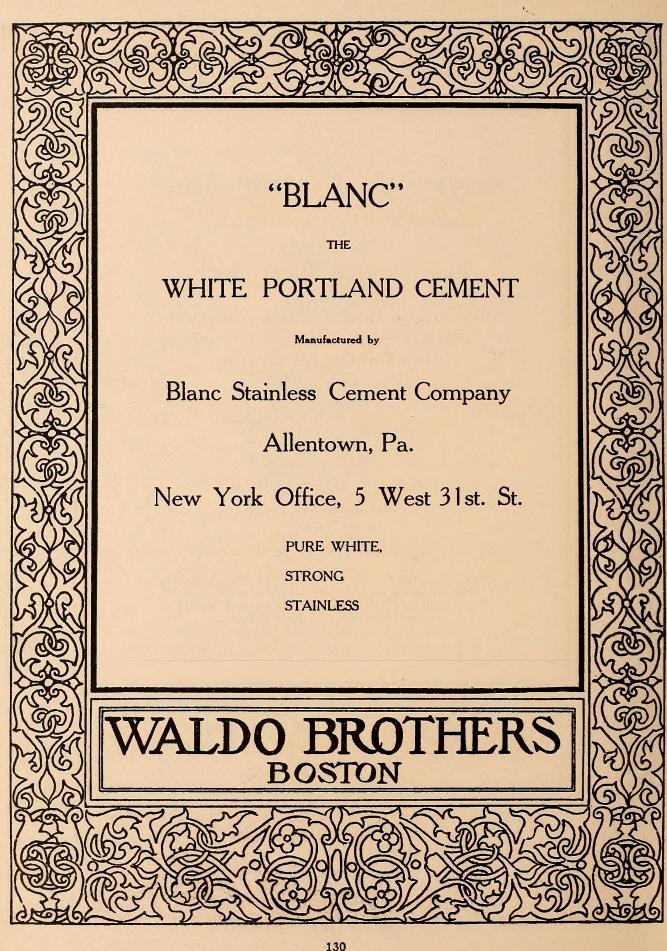


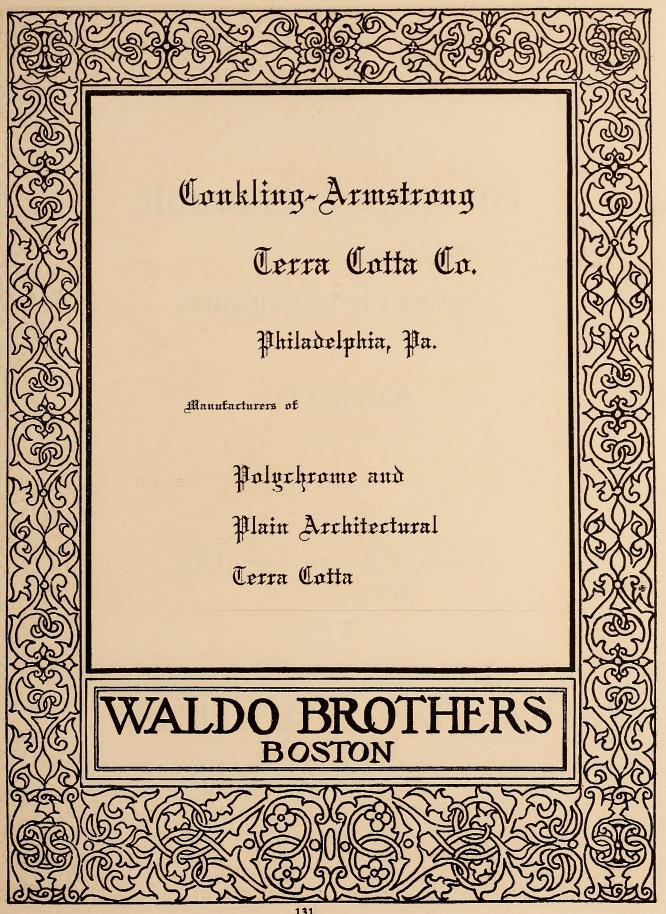


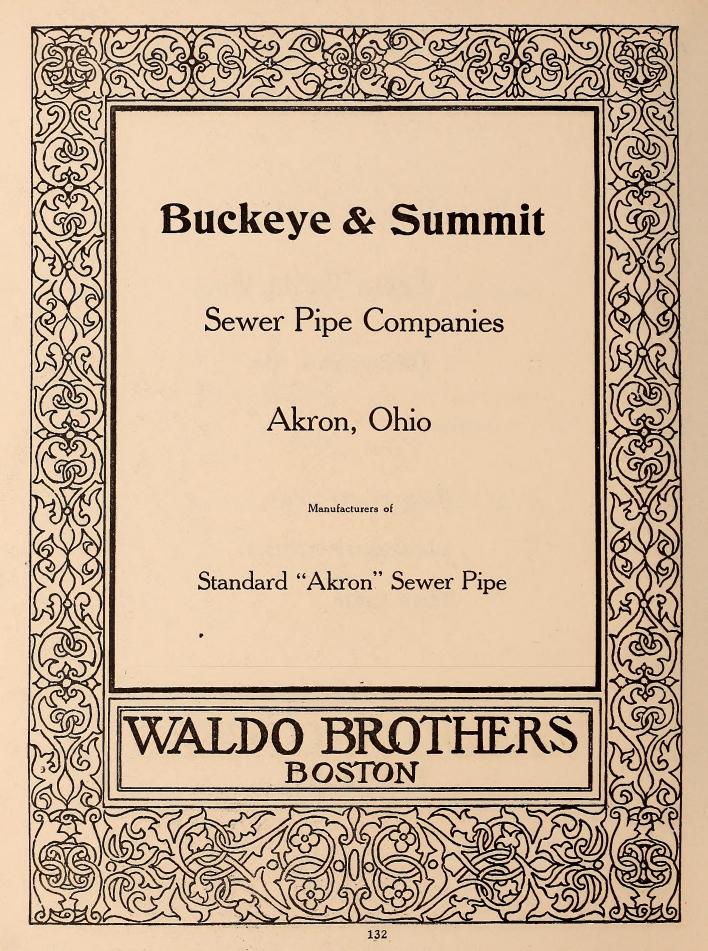


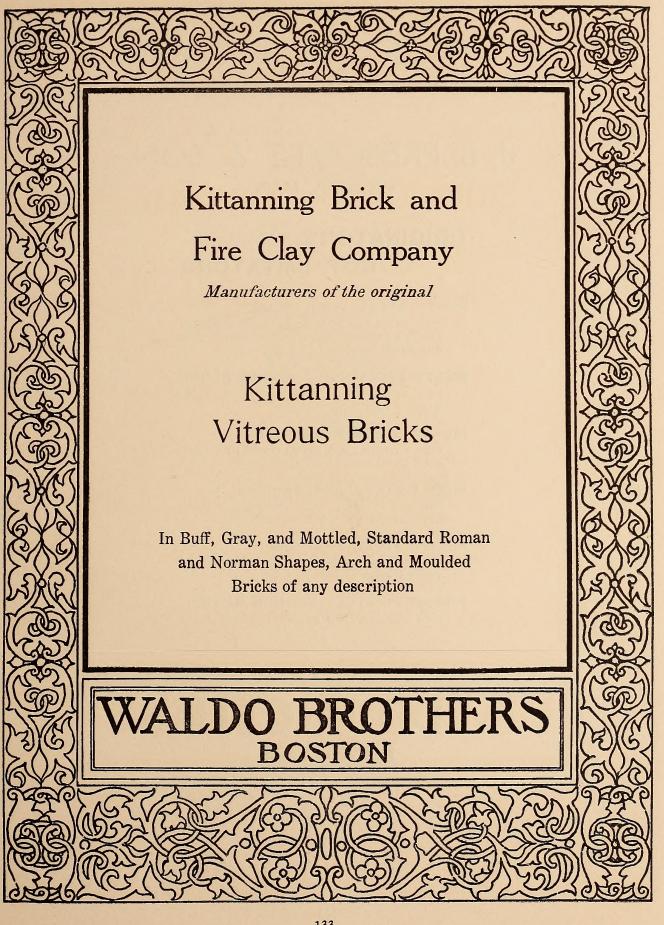


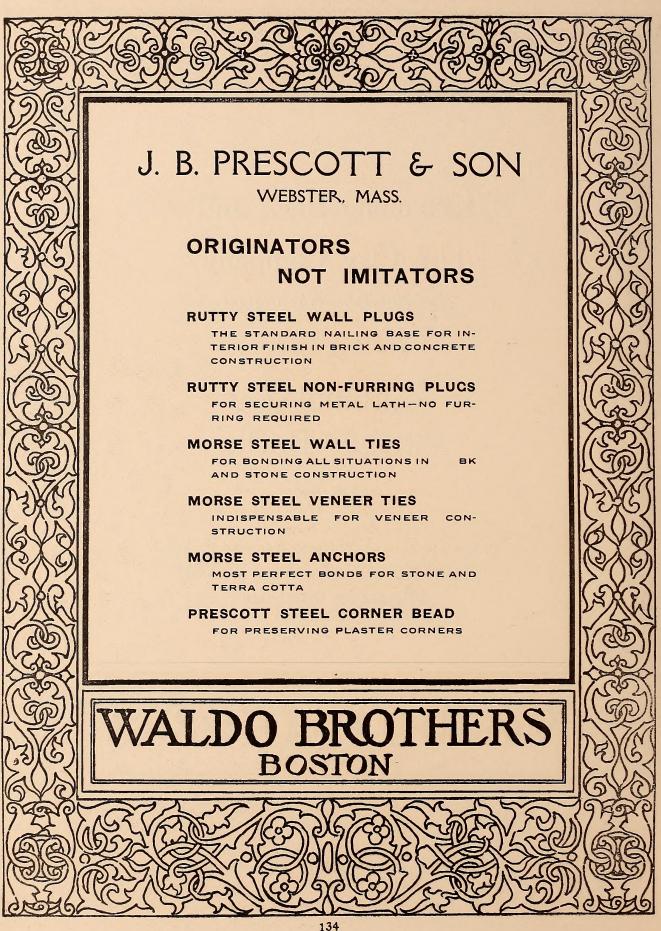


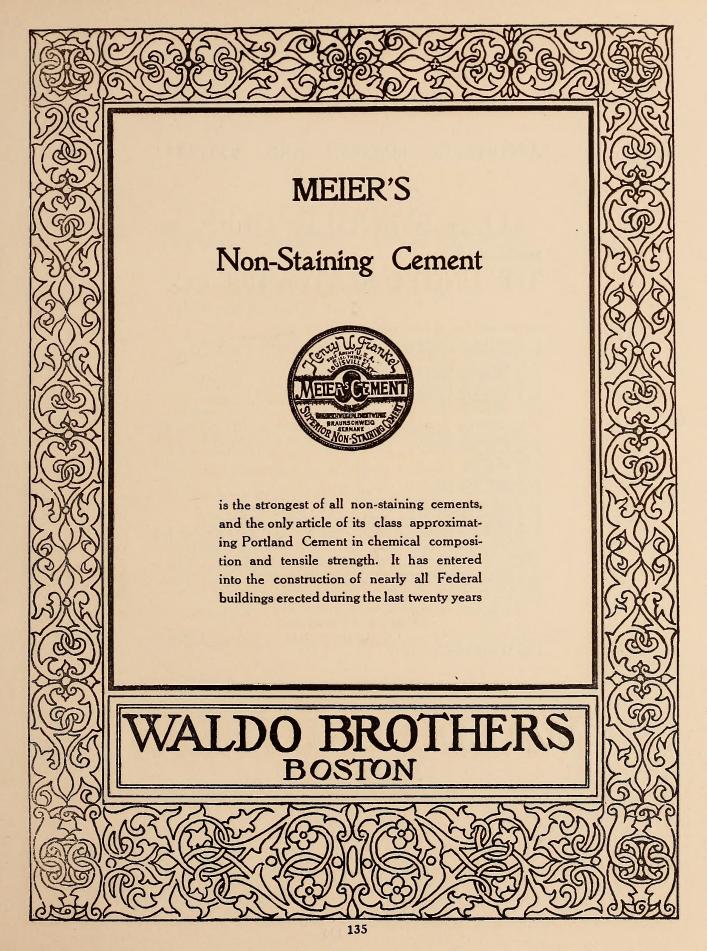


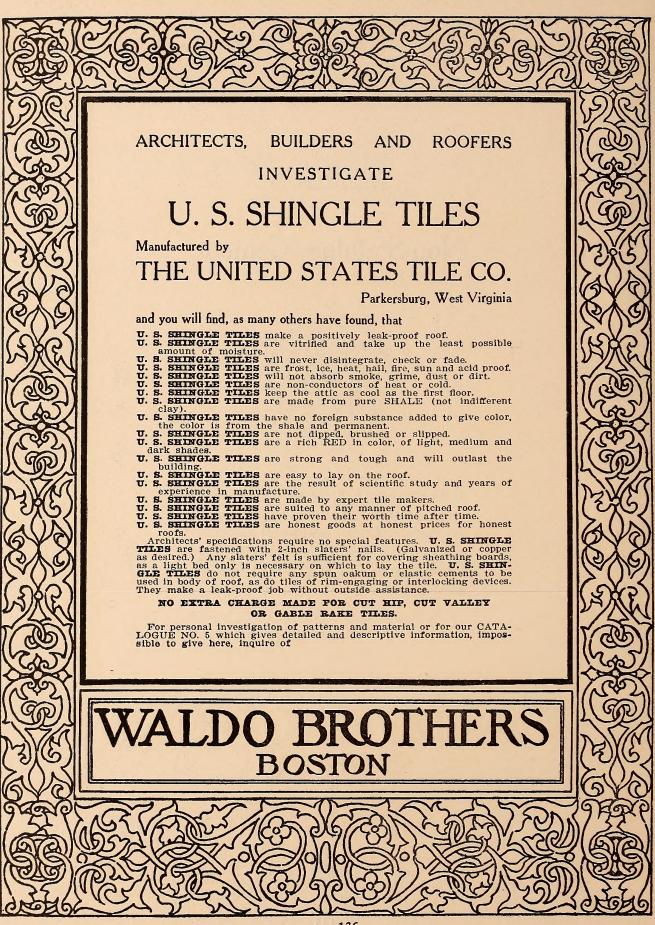




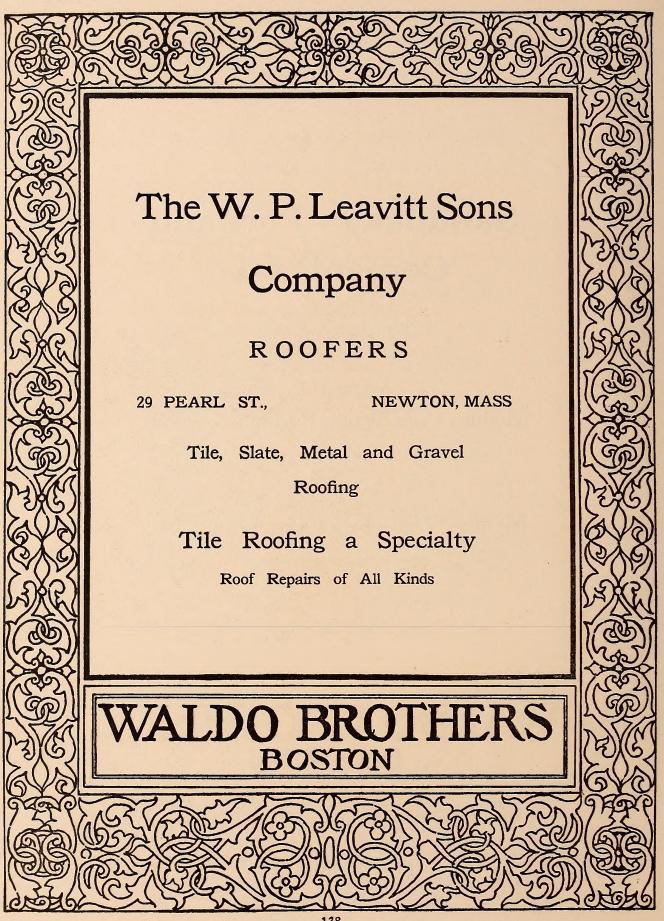


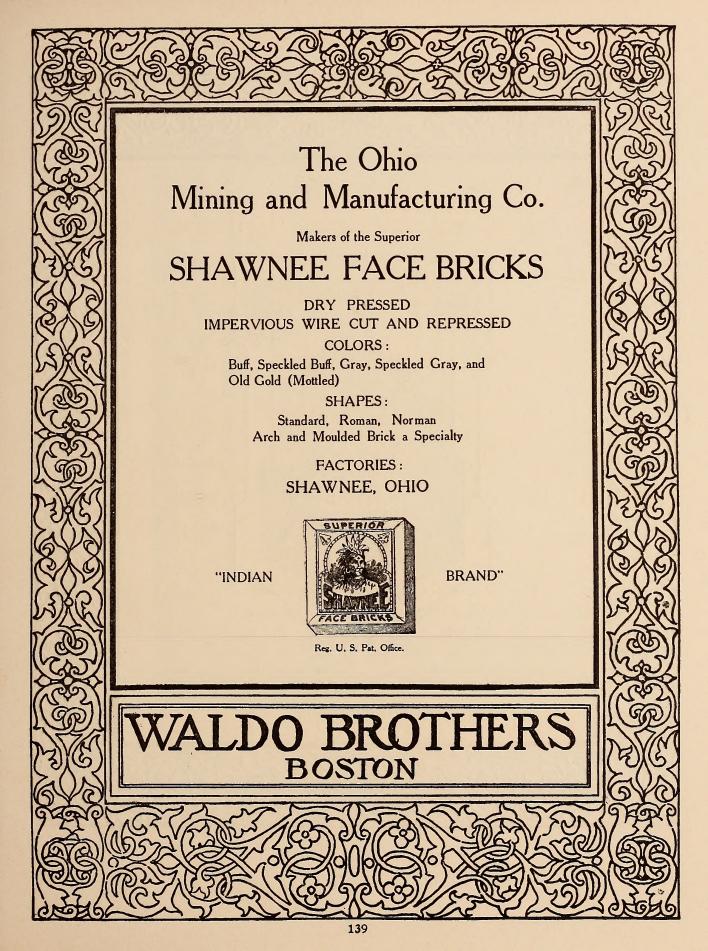


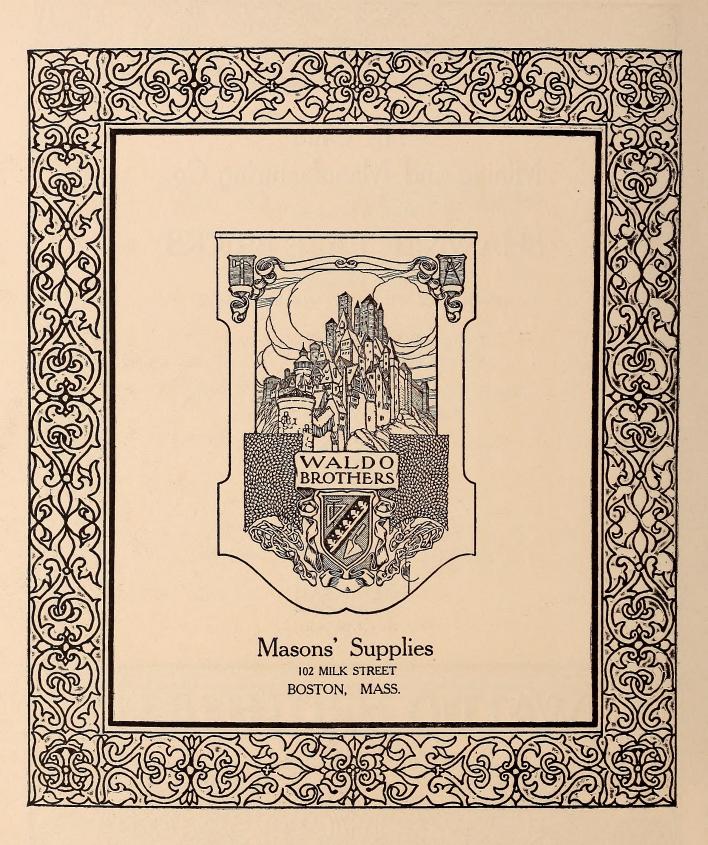


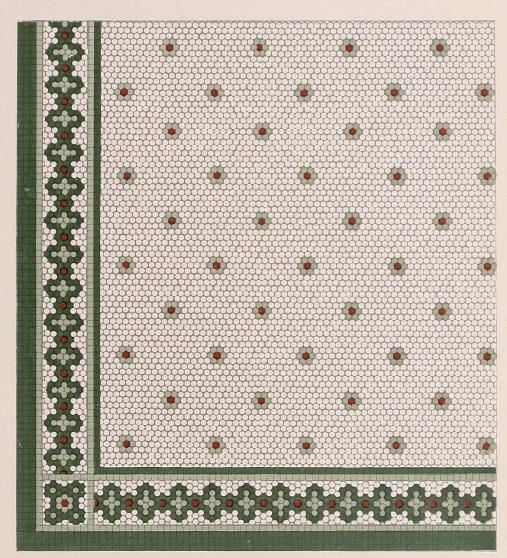












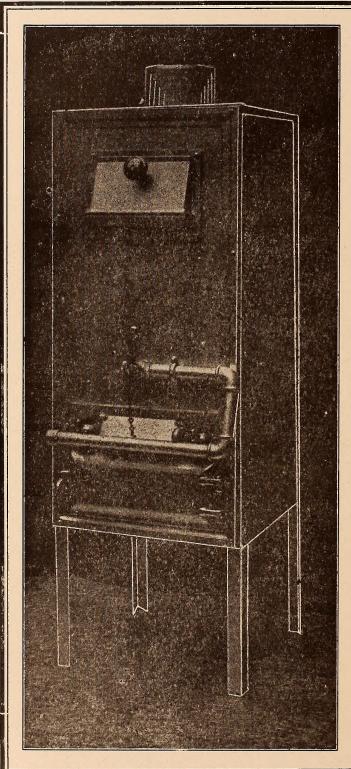
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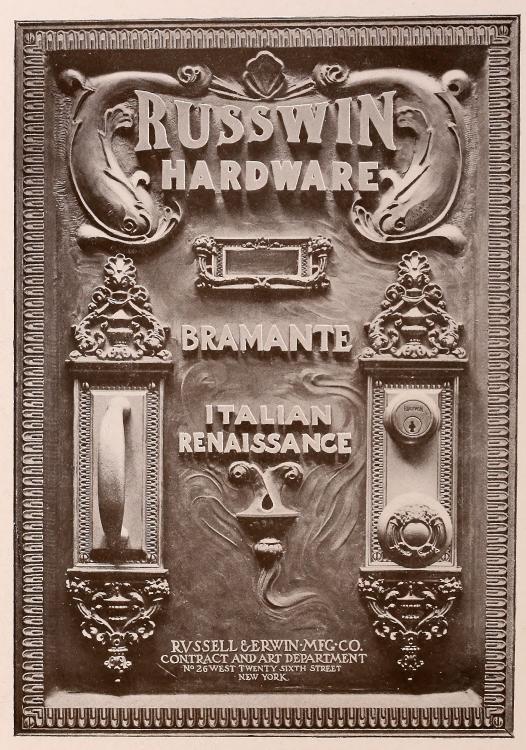
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-The cuts on the opposite page illustrate the dining-room and the kitchen of the MODEL SUITE of rooms which we showed at the Food Fair last month.

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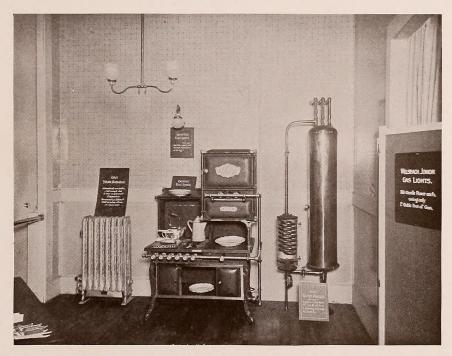
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Model Dining Room

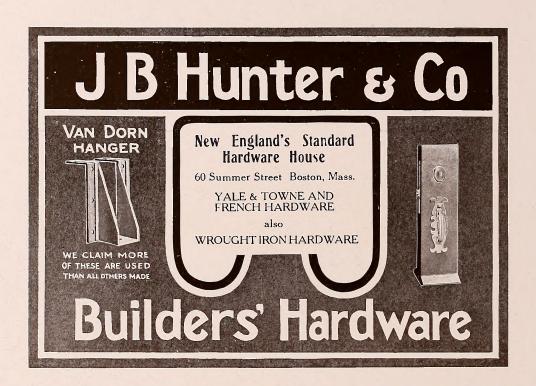


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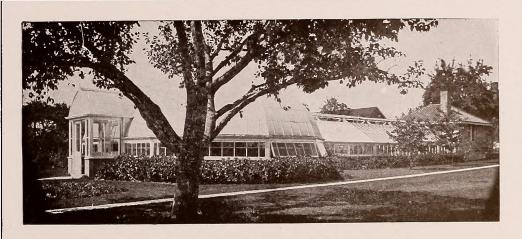
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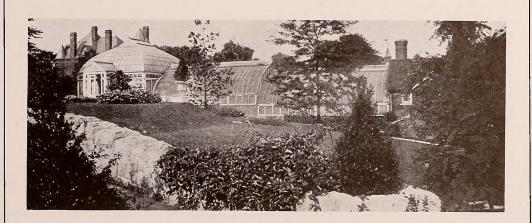
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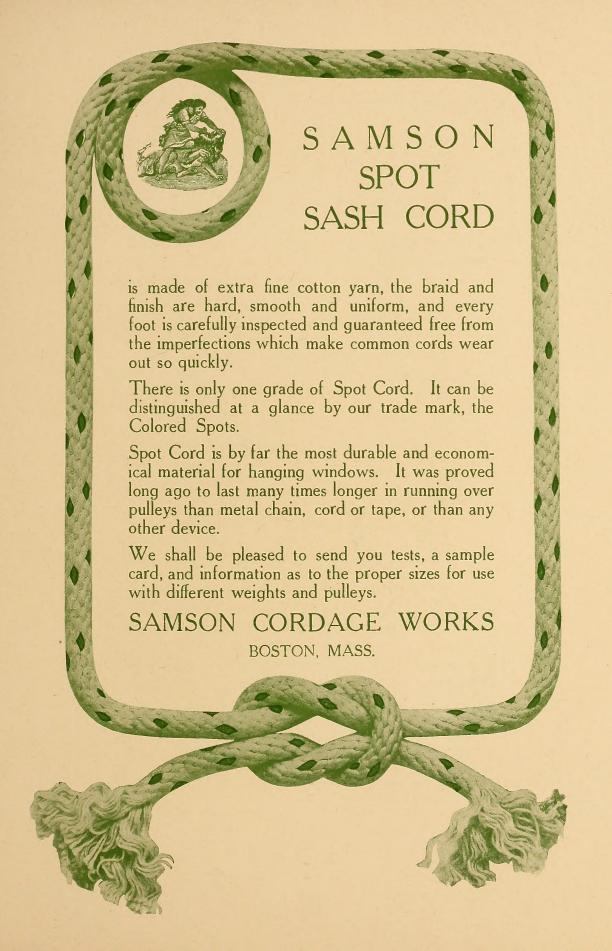
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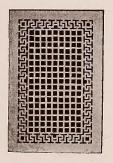
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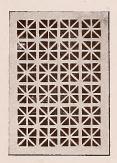
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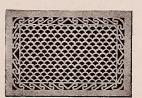
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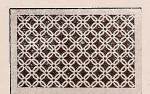
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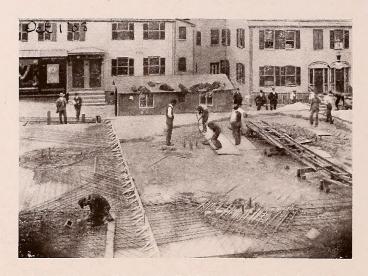
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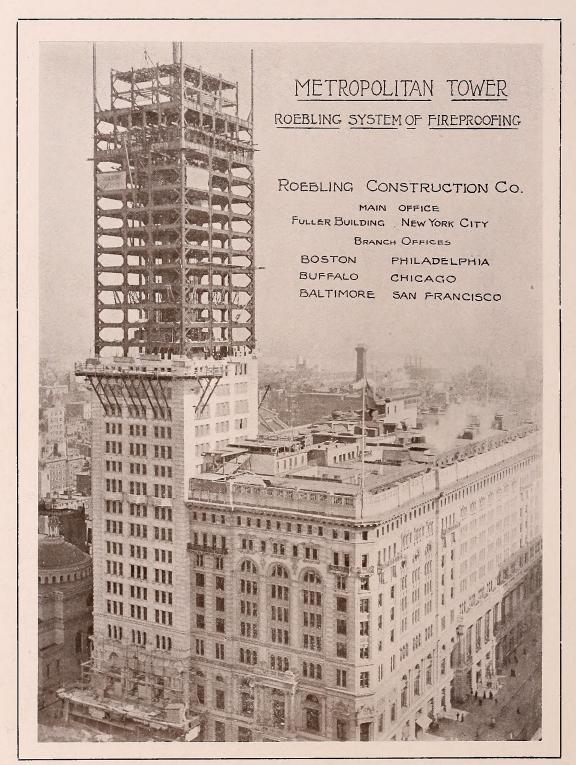
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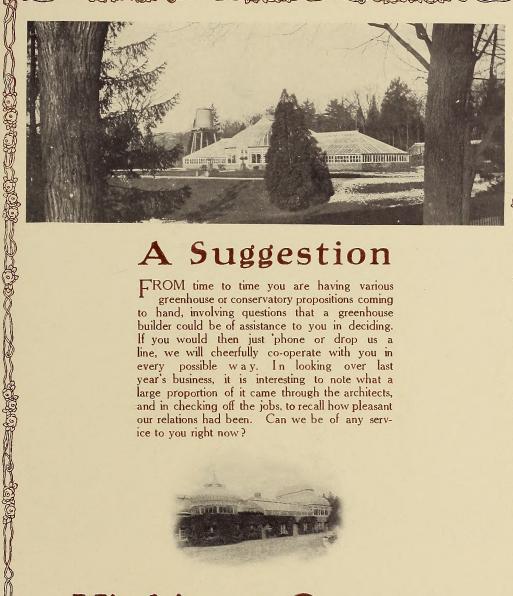
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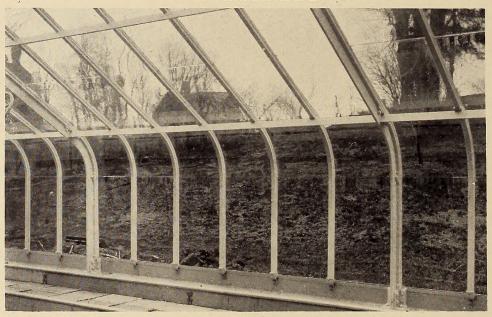
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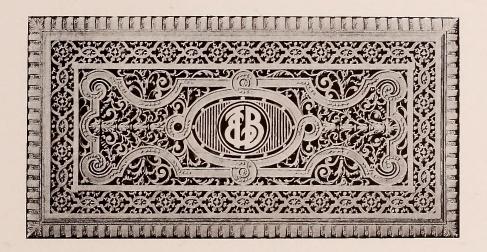
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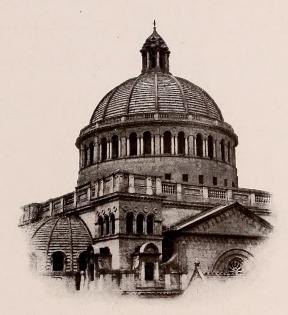
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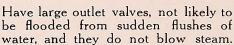
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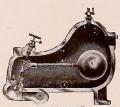
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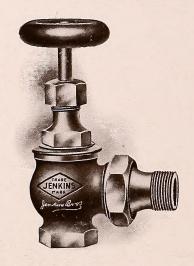
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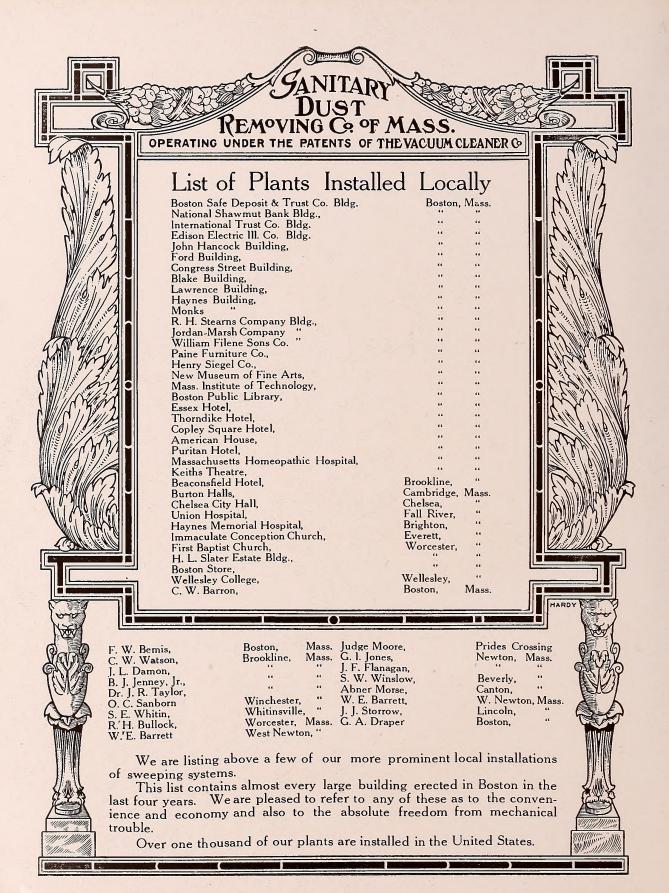
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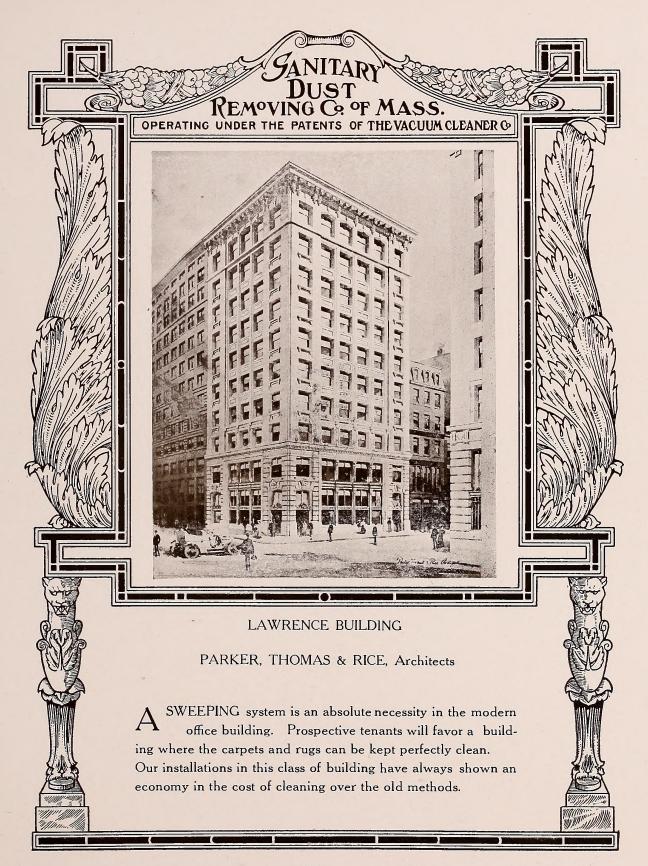
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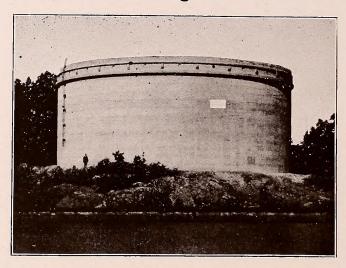
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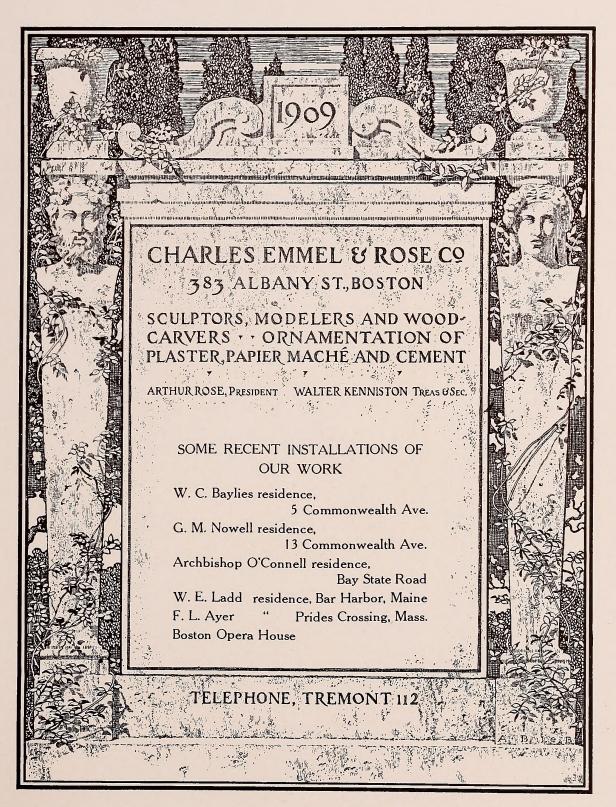
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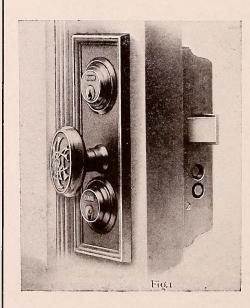
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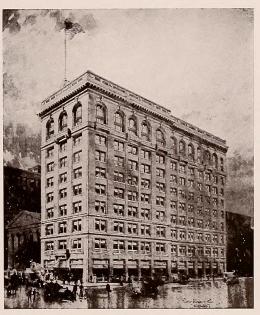
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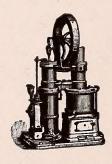
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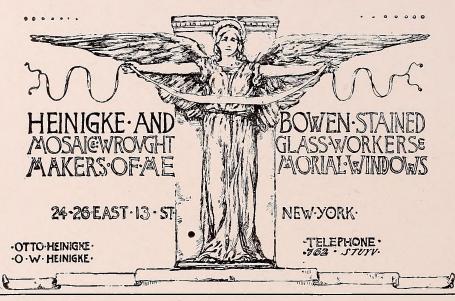
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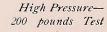
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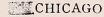
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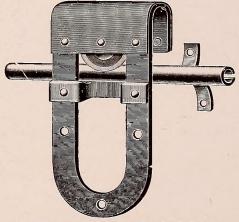
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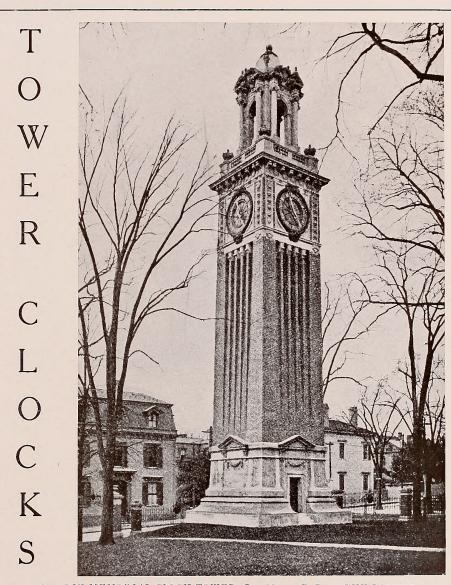
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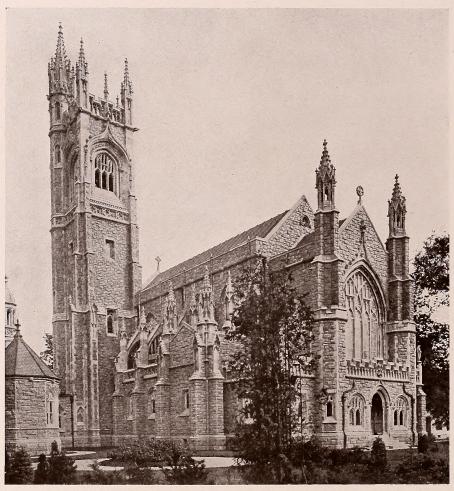
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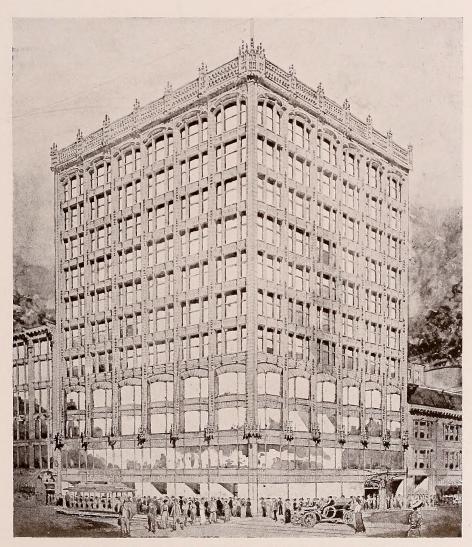
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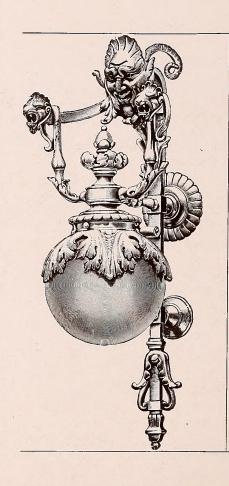


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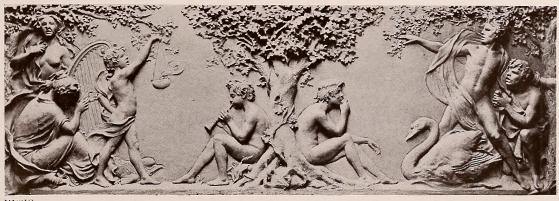
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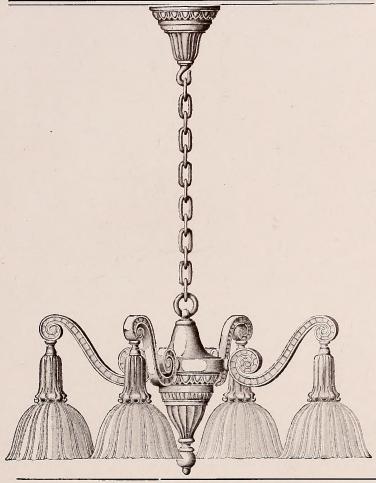
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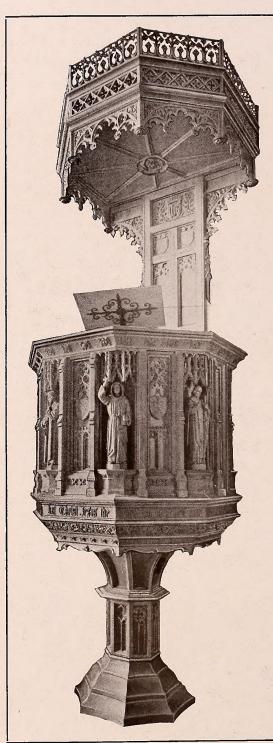
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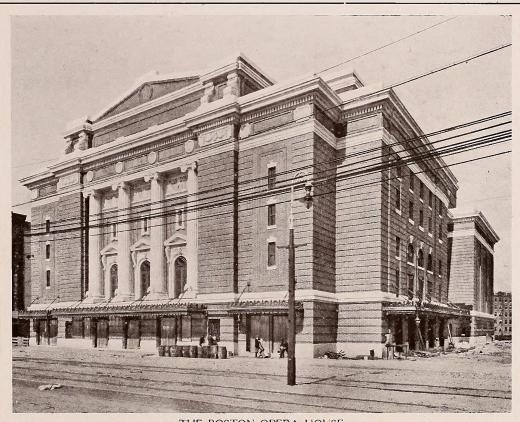
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